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1147
1910

H. M. S. PINAFORE

OR,

The Lass that Loved a Sailor.

WRITTEN BY

W. S. GILBERT

COMPOSED BY

ARTHUR SULLIVAN.

Vocal Score, Bound in Cloth. Gilt
Vocal Score, complete (paper cover)

"School Edition." Edited and arranged by Dr. W. G.
McNAUGHT (Voice Part only, in Tonic Sol-fa and Old Notation)

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DRAMATIS PERSONÆ.

The Rt. Hon. Sir Joseph Porter, K.C.B....	<i>First Lord of the Admiralty</i>
Captain Corcoran	...	...	...	...	...	...	...	<i>Commanding H.M.S. Pinafore</i>
Ralph Rackstraw	...	...	...	...	...	...	...	<i>... Able Seaman</i>
Dick Deadeye	...	...	...	...	...	...	...	<i>.. Able Seaman</i>
Bill Bobstay	...	...	...	...	...	...	...	<i>Boatswain's Mate</i>
Bob Becket	...	...	...	...	...	...	...	<i>Carpenter's Mate</i>
Tom Tucker	...	...	...	...	...	...	...	<i>... Midshipmite</i>
Sergeant of Marines.								
Josephine	...	...	...	...	...	...	...	<i>The Captain's Daughter</i>
Hebe	...	...	...	...	...	...	...	<i>Sir Joseph's First Cousin</i>
Little Buttercup	...	...	...	...	...	...	...	<i>A Portsmouth Bumboat Woman</i>

First Lord's Sisters, his Cousins, his Aunts, Sailors, Marines, &c.

SCENE—QUARTERDECK OF H.M.S. PINAFORE, OFF PORTSMOUTH.

ACT I. Noon. ACT II. - Night.

H.M.S. PINAFORE.

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H. M. S. "Pinafore:"

Or,

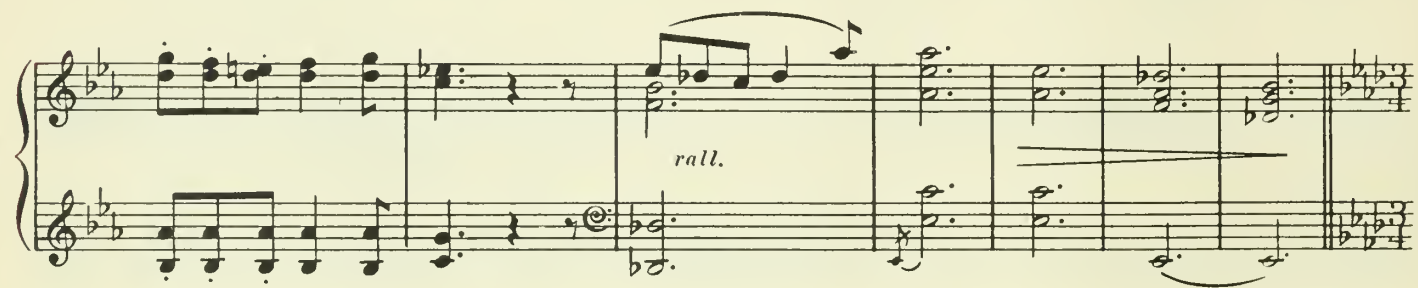
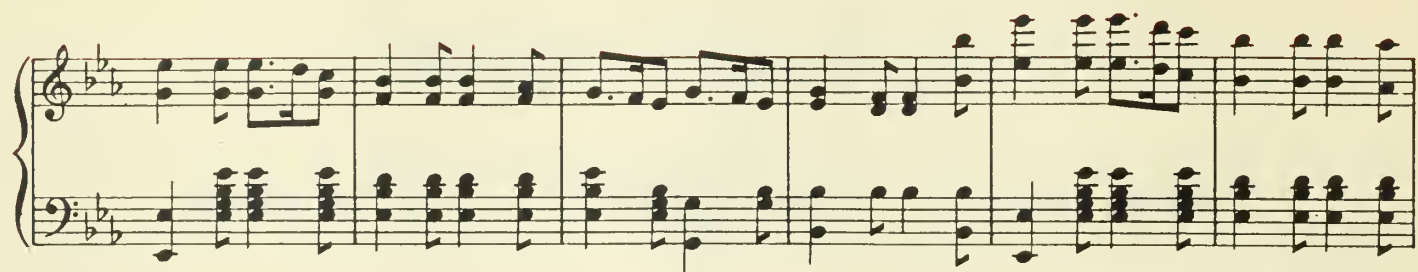
THE LASS THAT LOVED A SAILOR.

OVERTURE.

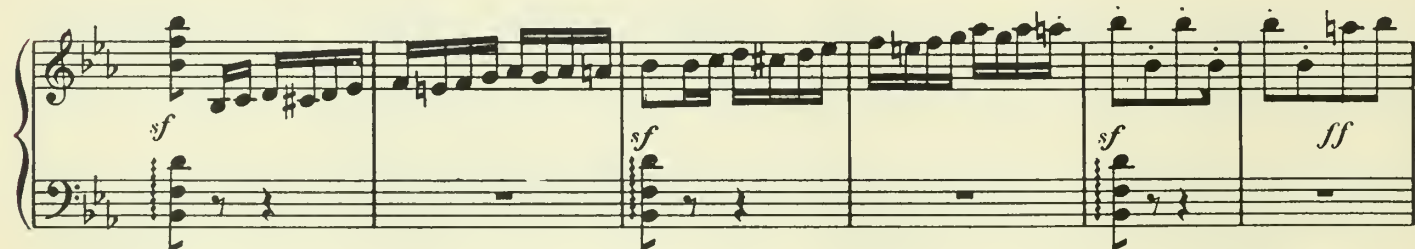
Allegro.

PIANO.

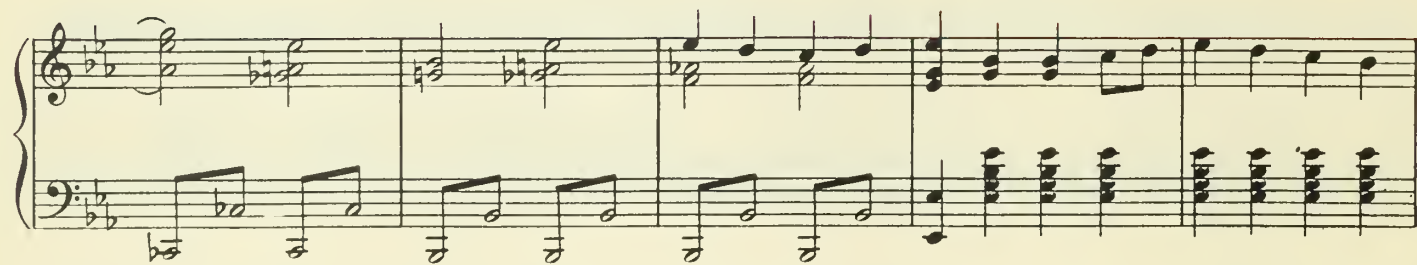




*Allegro vivace.*







Allegretto Pesante.

PIANO. *ff*

con gra.....

The musical score is written for piano and consists of six systems of music. The first system begins with a treble clef and a 2/4 time signature. The key signature has one flat (B-flat). The tempo is marked 'Allegretto Pesante'. The dynamics are 'PIANO' and 'ff' (fortissimo). The first system includes a 'con gra.....' (congratulations) marking. The second system continues the melody and accompaniment. The third system features a 'p' (piano) dynamic marking. The fourth system includes a '3' (triple) marking. The fifth system includes a 'p' (piano) dynamic marking. The sixth system includes a 'Staccato' marking and a 'con gra.....' marking.

Staccato

con gra.....

cresc.
con ga.....

cresc molto
con ga.....
ff

con ga.....

BASSES. *f*
We - sail the o - cean
con ga.....
f

blue, And our sau - cy ship's a beau - ty; We're so - ber men and true, And at -

TENORS.

When the balls whistle free o'er the bright blue sea We

ten - tive to our du - ty. When the balls whistle free o'er the bright blue sea We

stand to our guns all day. When at an - chor we ride On the Ports - mouth tide, We've

stand to our guns all day. — When at an - chor we ride On the Ports - mouth tide, We've

plen - ty of time for play, A - hoy! A - hoy! A - hoy! A -

plen - ty of time for play. The balls whis - tle free

hoy! We stand to our guns, to our guns all day.

O'er the bright blue sea, We stand to our guns, to our guns all day.

con 8va

ff We sail the o - cean blue, And our sau - cy ships a beau - ty: We're

ff We sail the o - cean blue, And our sau - cy ships a beau - ty: We're

ff

con 8va

so - ber men and true, And at - ten - tive to our du - ty; Our sau - cy ships a

so - ber men and true, And at - ten - tive to our du - ty; Our sau - cy ship's a

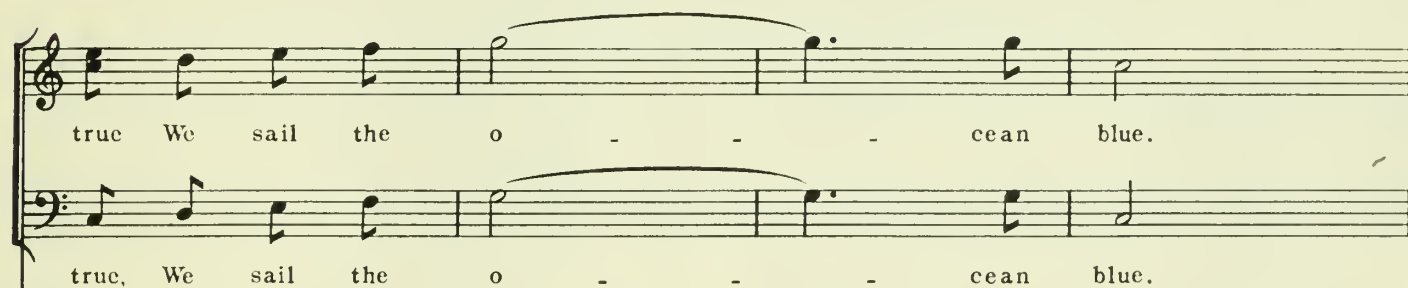
con 8va



beau - ty, We're at - ten - tive to our du - ty; We're so - ber men and
beau - ty, We're at - ten - tive to our du - ty; We're so - ber men and



ff
con gra..... *con gra*.....



true We sail the o - - - cean blue.
true, We sail the o - - - cean blue.



con gra.....



rall.

No 2.

RECITATIVE and SONG—(Mrs. Cripps.)

MRS. CRIPPS. *RECIT.*

VOICE. Hail, men-o'-wars-men, safe-guards of your na-tion! Here is an end, at last, of all privation!

PIANO. *f*

You've got your pay, spare all you can afford To wel-come lit-tle But-ter-cup on board.

p

allacca.

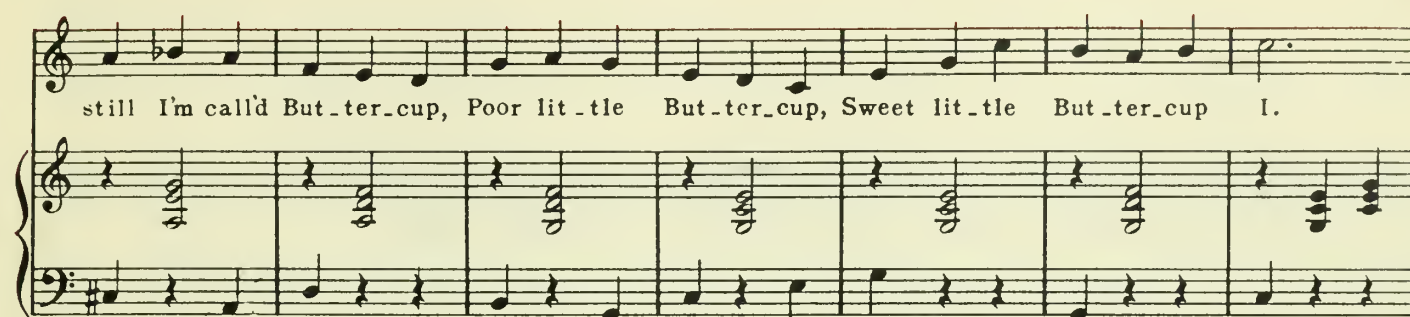
SONG—(Mrs. Cripps.)

Allegretto.

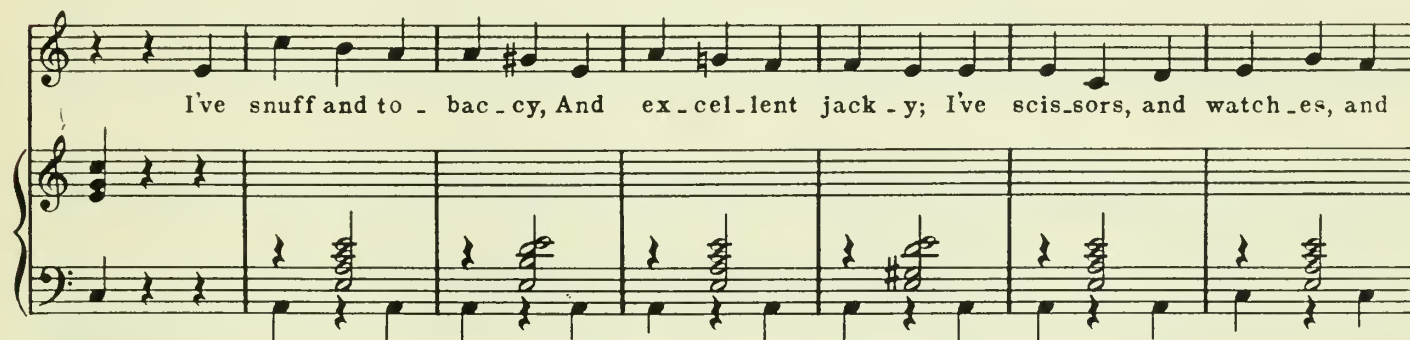
VOICE. I'm

PIANO. *f*

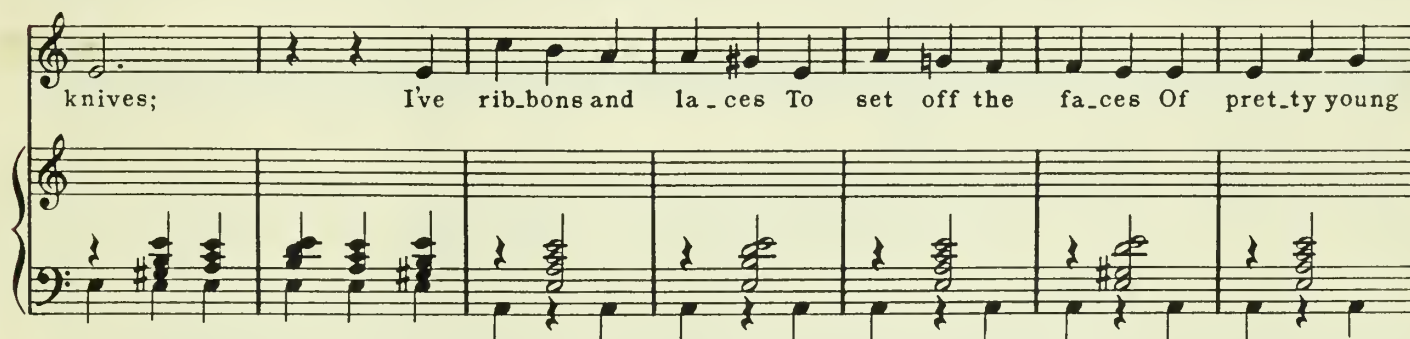
called lit-tle But-ter-cup, Dear lit-tle But-ter-cup. Though I could nev-er tell why: But



still I'm call'd But-ter-cup, Poor lit-tle But-ter-cup, Sweet lit-tle But-ter-cup I.



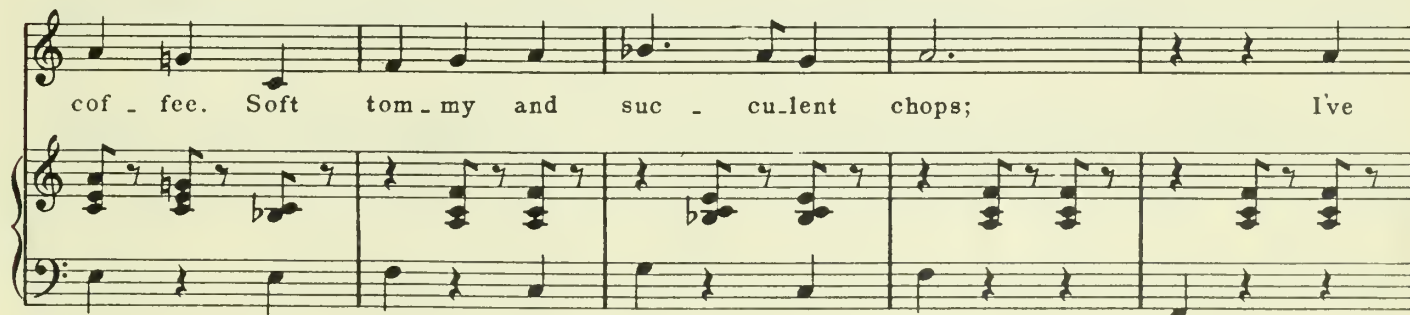
I've snuff and to - bac - cy, And ex - cel - lent jack - y; I've scis - sors, and watch - es, and



knives; I've rib - bons and la - ces To set off the fa - ces Of pret - ty young



sweet - hearts and wives. I've trea - cle and tof - fee, I've tea and I've



cof - fee. Soft tom - my and suc - cu - lent chops; I've

rall.

chick-ens and co-nies, And pret - ty po - lo-nies, And ex - cell-ent pep-per-mint

rall.

a tempo

drops. — Then buy of your But - ter - cup, Dear lit - tle But - ter - cup,

a tempo

Sail - ors should ne - ver be shy - So buy of your But - ter - cup,

Poor lit - tle But - ter - cup, Come, of your But - ter - cup buy. —

colla voce

told his tale_ In his own me_lo_dious way. He sang "Ah, well-a -

CHORUS.
TENORS.
pp - day!" He sang "Ah, well-a - day!" RALPH.
The low - ly vale_ For the

BASSES.

moun - tain vain_ly sighed, To his hum - ble wail The

e - cho_ing hills re_plied. They sang "Ah, well-a - day!" They

CHORUS.
pp

RALPH.

sang "Ah, well-a - day!"

I know the va_lue of a kind_ly cho_rus, But

cho_rus_es yield lit_tle con_so_la_tion When we have pain, and sor_row too, be -

f *dim.*

MRS. CRIPPS.

_fore us! I love, and love, a_las, a_bove my sta_tion! He

*p*CHORUS. *unis.*

loves. and loves a lass a_bove his sta_tion: Yes, yes, the lass is much above his sta_tion.

allac.

BALLAD.

Andante moderato.

VOICE. RALPH.

PIANO. A

mai - den fair to see, The pearl of min - stel - sy, A bud of blush - ing beau - ty; For

whom proud no - bles sigh, And with each o - ther vie To do her me - nial's du - ty. To

CHORUS.

do her me - nial's du - ty. RALPH.

A sui - tor, low - ly born, With

hope-less pas-sion torn, And poor be-yond de-ny-ing, Has

dared for her to pine, At whose ex-al-ted shrine A world of wealth is

CHORUS. *p* sigh-ing. A world of wealth is *f* sigh-ing. RALPH. Un-learn-ed he in aught Save *pp*

that which love has taught, (For love had been his tu-tor;) Oh,

pi - ty, pi - ty me - Our cap - tain's daughter, she, And I that low - ly

sui - tor! Oh, pi - ty, pi - ty me - Our captain's daughter, she, And I that low - ly

CHORUS OF MEN.

TENORS.

And he, and he, that low - ly

BASSES.

And he, and he, that low - ly

sui - tor.

sui - tor.

sui - tor.

f

3

Ad.

*

Nº 4. RECIT., SONG and CHORUS—(Captain Corcoran.)

Allegretto. RECIT. CAPTAIN C.

VOICE. My gal-lant crew, good

VOICE.

PIANO. *Allegretto.* *ff*

morn-ing! CHORUS. TENORS & BASSES. I hope you're all quite well.

Sir, good morning! Quite well, and

I am in rea-son-a-ble health, And hap-py To meet you all once more.

you, sir?

p *f*

(CHORUS.)

You do us proud, sir!

ff

1. 1

am the captain of the *Pin-a-fore!* You're
do my best to sa-tis-fy you all- You're ex-

CHORUS OF MEN.

1. And a right good cap_tain too!
2. And with you we're quite con_tent.

p *f* *p*

ve-ry, ve-ry good, And, be it un_der.stood, I com-mand a—right good
-ceed_ing_ly po-lite, And I think it on_ly right To re-turn the—com-pli-

crew.
- ment.

We're ve - ry, ve - ry good, And, be it un - der - stood, He com -
We're ex - ceed - ing - ly po - lite, And he thinks it on - ly right To re -

Though re - la - ted to a peer, I can
Bad lan - guage or a - buse, I

- mands a — right good crew.
- turn the — com - pli - ment.

hand, reef, and steer, Or ship a sel - va - gee; I am
ne - ver, ne - ver use, What - e - ver the e - mer - gen - cy; Though

ne-ver known to quail At the fu-ry of a gale, And I'm ne-ver, ne-ver sick at
 "both-er it," I may— Oc-ca-sion-al-ly say, I ne-ver use a big, big

sea! No, ne-ver! Hard-ly
 D— No, ne-ver! Hard-ly

What, ne-ver? What, ne-ver?

TENORS.
 e-ver! He's hard-ly e-ver sick at sea. Then give three cheers, and
 e-ver! Hard-ly e-ver swears a big, big D! }

BASSES.
 He's hard-ly e-ver sick at sea. Then give three cheers, and
 Hard-ly e-ver swears a big, big D! }

dim. p

one cheer more, For the har - dy cap - tain of the Pin - a - fore! Then *f*

2nd verse only (well - bred)

one cheer more, For the har - dy cap - tain of the Pin - a - fore! Then *f*

2nd verse only (well - bred)

ff

(Pause second verse only.)

give three cheers, and one cheer more, For the cap - tain of the Pin - a - fore.

give three cheers, and one cheer more, For the cap - tain of the Pin - a - fore.

2nd Verse.

ff

1. CAP. C. 2.

2. I

Nº 4ª

RECIT.—(Mrs. Cripps and Captain Corcoran.)

MRS. CRIPPS.

VOICE.

Sir, you are sad! The silent eloquence of yonder tear, That trembles on your eyelash,

PIANO.

Proclaims a sorrow far more deep than common; Con-fide in me— fear not— I am a mother!

PIANO.

CAPTAIN C.

Yes, Lit-tle But-ter-cup, I'm sad and sor-ry,

PIANO.

My daugh-ter, Jo-sephine, the fair-est flower That e-ver blos-somed on an-ces-tral

PIANO.

tim-ber. Is sought in marriage by Sir Jo-seph Por-ter, Our Ad-mi-ral-ty's First Lord,

p *f*

but for some rea-son She does not seem to tac-ke kind-ly to it.

MRS. CRIPPS.

Ah. poor Sir Jo-seph! Ah, I know too well— The

Tempo moderato.

an-guish of a heart that loves but vain-ly! But see, here comes your

CAPTAIN C.

most attractive daughter. I go— farewell! A plump and pleasing per-son!

Segue

Nº 5.

SONG—(Josephine.)

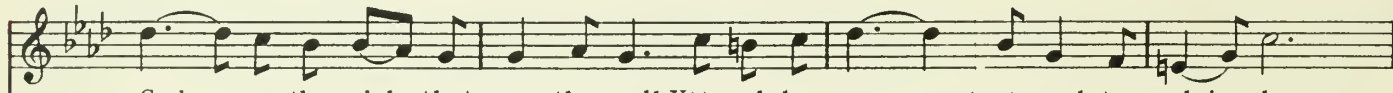
Andante.


VOICE.  Sor-ry her

PIANO. 

 lot— who loves too well, Hea-vy the heart— that hopes but vain - ly,



 Sad— are the sighs that own the spell Uttered by eyes— that speak too plain - ly;



 Sor-ry her lot— who loves too well, Heavy the heart that hopes but vain - ly. *rall.*

 *rall.*

Un poco animato.

29

Hea - vy the sor - row that bows — the head When love is a -

- live — and hope — is dead! When love is a - live and

hope — is dead!

Sad is the hour — when sets the sun — Dark is the

night — to earth's poor daugh - ters, When — to the ark — the

wea - ried one Flies from the emp - ty waste of wa - ters.

Sad is the hour — when sets — the sun — Dark is the night to earth's poor

rall. *Un poco animato.*
daugh - ters. Hea - vy the sor - row that bows — the

cresc. head When love is a - live — and hope — is dead! When

dim. *p* love is a - live And hope, — is dead.
colla voce *p*

No 6.

CHORUS OF WOMEN. (Behind the Scenes.)

Andantino. SOPRANOS & CONTRALTOS.

VOICE. *cresc.*

O - ver the bright blue sea — Comes Sir

PIANO. *cresc.*

p

Jo - - seph Por - ter, K. C. B., Wher - e - - ver he may

f

go — Bang, bang the loud nine poun - ders go!

f Shout ——— o'er the bright — blue sea ——— *p* For Sir

The first system of the musical score. The vocal line begins with a forte (*f*) dynamic, singing "Shout" followed by a long note, then "o'er the bright — blue sea" with another long note, and finally "For Sir" with a piano (*p*) dynamic. The piano accompaniment consists of a treble and bass staff. The treble staff has a melody of eighth and sixteenth notes, while the bass staff provides a harmonic foundation with long notes and some movement.

Jo - seph Por - ter, K. C. B. *f* Shout ——— o'er the bright blue

The second system of the musical score. The vocal line continues with "Jo - seph Por - ter, K. C. B." and then "Shout ——— o'er the bright blue" with a forte (*f*) dynamic. The piano accompaniment continues with a melody in the treble staff and a more active bass line.

p sea ——— For Sir Jo - seph Por - ter, K. C. B. *dim.* For Sir

The third system of the musical score. The vocal line begins with a piano (*p*) dynamic, singing "sea ——— For Sir Jo - seph Por - ter, K. C. B." and then "For Sir" with a *dim.* (diminuendo) dynamic. The piano accompaniment continues with a melody in the treble staff and a more active bass line.

p Jo - seph Por - ter K. C. B. *pp*

The fourth system of the musical score. The vocal line concludes with "Jo - seph Por - ter K. C. B." with a piano (*p*) dynamic. The piano accompaniment concludes with a melody in the treble staff and a more active bass line, ending with a *pp* (pianissimo) dynamic. The piece concludes with a double bar line and a 2/4 time signature.

No 7.

CHORUS OF SAILORS.

Allegretto come 1^{ma} TENORS & BASSES.

VOICE. Sir_ Joseph's barge is seen, And its crowd of blushing

PIANO. *pp staccato*

beau-ty, We_ hope he'll find us clean, And at - ten-tive to our du - ty. We

beau-ty, We_ hope he'll find us clean, And at - ten-tive to our du - ty. We

sail, we sail the o - cean blue, And our sau - cy ship's a beau-ty, We're

sail, we sail the o - cean blue, And our sau - cy ship's a beau-ty, We're

The musical score is written for voice and piano. The voice part is for Tenors and Basses, and the piano part is for a four-part harmony. The tempo is marked 'Allegretto come 1^{ma}'. The key signature has one flat (B-flat), and the time signature is 2/4. The lyrics are: 'Sir_ Joseph's barge is seen, And its crowd of blushing beau-ty, We_ hope he'll find us clean, And at - ten-tive to our du - ty. We sail, we sail the o - cean blue, And our sau - cy ship's a beau-ty, We're sail, we sail the o - cean blue, And our sau - cy ship's a beau-ty, We're'. The piano accompaniment consists of a steady, staccato chordal pattern in the right hand and a moving bass line in the left hand.

cresc.

so-ber, so-ber men and true, And at-ten-tive to our du-ty, So-ber, so-ber men and

cresc.

so-ber, so-ber men and true, And at-ten-tive to our du-ty, So-ber, so-ber men and

cresc.

cresc. molto

ff

true. We're smart and so-ber men, And quite de-void of fe-ar, In-

ff

true. We're smart and so-ber men, And quite de-void of fe-ar, In-

ff

all the Royal N. None are so smart as we are.

all the Royal N. None are so smart as we are.

p

First system of music. The vocal line is a whole rest. The piano accompaniment consists of a treble and bass staff. The treble staff has a melody of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, 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Flags, and guns, and pennants dip - ping, All the la - dies love the ship - ping.

sprightly, Al - ways right - ly Wel - come la - dies so po - lite - ly.

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La - dies who can smile so bright - ly Sai - lers wel - come most po - lite - ly, welcome most po -

Sai - lers spright - ly, Al - ways right - ly Wel - come la - dies so po -

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TENORS.

BASS. We're smart and so - ber men, And

Gai - ly trip - ping, Light - ly skip - ping, Flock the

mai - dens to the ship - ping, Gai - ly trip - ping, Light - ly skip - ping, Flock the -

quite de - void of fe - ar, In all the roy - al N. None

mai - dens to the ship - ping, Gai - ly trip - ping, Light - ly skip - ping, Flock the

Legato
mai - dens to the ship; Sai - lers spright - ly, Al - ways right - ly Wel - come

Legato
are so smart as we are; La - dies who can smile so bright - ly Sai - lers

Legato
mai - dens to the ship; La - dies who can smile so bright - ly Sai - lers

ladies so po - lite

TENORS & BASSES. wel - come most po - lite

dim. *p*

ly, — so po - lite - ly. Gai - ly tripping, Lightly

ly, most po - lite - ly. Gai - ly tripping, Lightly

pp

skip - ping, Sailors al - ways wel - come la - dies most po - lite - ly.

skip - ping, Sailors al - ways wel - come la - dies most po - lite - ly.

cresc. *f* *dim.* *p*

No. 8. Cap! Corcoran, Sir Joseph, Cousin Hebe and Chorus.

Moderato.
CAPTAIN C.

Now give three cheers, I'll lead the way. Hur - rah! Hurrah! Hur - ray! Hur -

CHORUS.

Hur - ray! Hur -

Hur - ray! Hur -

Moderato.
PIANO.

mf

f a tempo

- ray! Hur - ray!

- ray! Hur - ray!

- ray! Hur - ray!

SIR J. PORTER. *Vivace.*

I am the mon - arch of the

10 bars
Side drum. *Vivace.*
(ad lib. until voice)

COUSIN HEBE.

sea, The ru - ler of the Queen's Na - vee, Whose praise great Bri - tain loud - ly chants: And

The musical score is written for four parts: Captain C., Chorus, Piano, and Cousin Hebe. It begins with a 'Moderato' tempo. Captain C. sings a line of three cheers, followed by the Chorus. The Piano part provides accompaniment, starting with a 'Moderato' tempo and moving to 'a tempo' later. The score includes dynamic markings like 'mf' and 'f'. A section for Sir J. Porter follows, marked 'Vivace', where he sings 'I am the monarch of the'. This is followed by a 10-bar side drum solo, also marked 'Vivace' and 'ad lib. until voice'. The piece concludes with Cousin Hebe singing 'sea, The ruler of the Queen's Navy, Whose praise great Britain loudly chants: And'. The piano accompaniment continues throughout the final vocal line.

we are his sis-ters and his cou-sins and his aunts. SOPS.& CONTS.

And we are his sis-ters and his
TENORS & BASSES.

And they are his sis-ters and his

cresc.

His sis-ters and his cou-sins and his aunts.

cousins and his aunts, His sis-ters and his cou-sins and his aunts.

cousins and his aunts, His sis-ters and his cou-sins and his aunts.

f *p*

SIR J. PORTER.

When at an-chor here I ride, My bo-som swells with

COUSIN HEBE.

pride, And I snap my fingers at a foe-man's taunts. And so do his sisters and his

cousins and his aunts. His

SOP. & CONT.

And so do his sis-ters and his cou-sins and his aunts, His

TENORS & BASSES.

And so do his sis-ters and his cou-sins and his aunts, His

cresc.

SIR J. PORTER

sis-ters and his cou-sins and his aunts. But

sis-ters and his cou-sins and his aunts.

sis-ters and his cou-sins and his aunts.

p

when the breez-es blow I gen-er-al-ly go be-low. And

p

COUSIN HEBE.

seek the se-clu-sion that a ca-bin grants. And so do his sis-ters and his

cou-sins and his aunts, SOP. & CONT. And

And so do his sis-ters and his cou-sins and his aunts. And

TENORS & BASSE

And

cresc. so do his sis-ters and his cou-sins and his aunts, His sis-ters and his cou-sins; Whom he

cresc. so do his sis-ters and his cou-sins and his aunts, His sis-ters and his cou-sins; Whom he

cresc. so do his sis-ters and his cou-sins and his aunts, His sis-ters and his cou-sins; Whom he

cresc.

reck-ons up by doz-ens, and his aunts.

reck-ons up by doz-ens, and his aunts.

reck-ons up by doz-ens, and his aunts.

Attaca.

No 9.

SONG.— Sir J. Porter and Chorus.

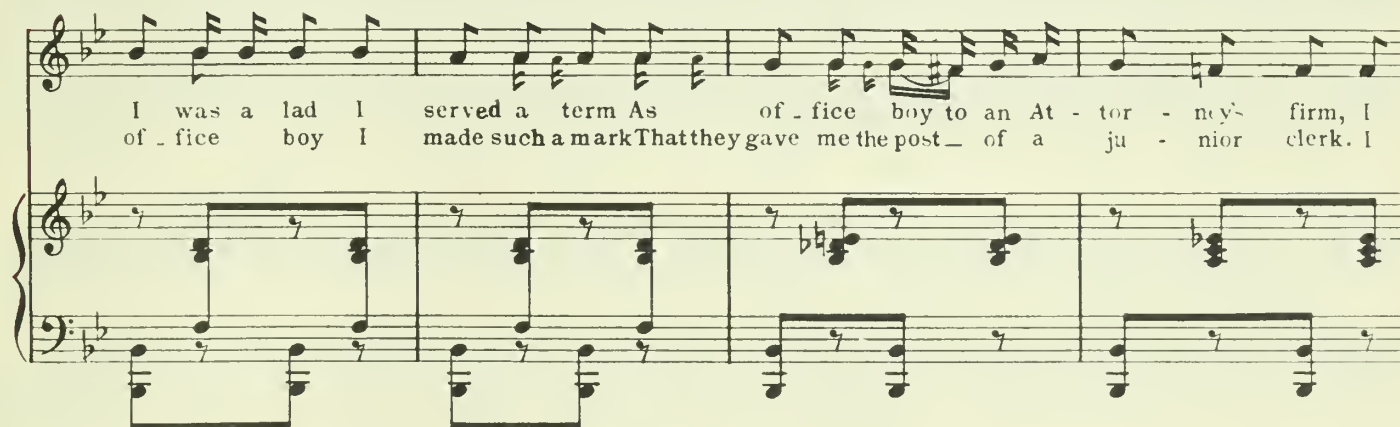
Allegro non troppo.

PIANO.



SIR J. PORTER.

1. When
2. As



big front door.
big round hand.

CHORUS.

He po - lished up the han - dle of the big front door.
He co - pied all the let - ters in a big round hand.

He po - lished up the han - dle of the big front door.
He co - pied all the let - ters in a big round hand.

po - lished up that han - dle so care - ful - lee, That now I am the ru - ler of the
co - pied all the let - ters in a hand so free, That now I am the ru - ler of the

Queen's Na - vee!
Queen's Na - vee!

He po - lish'd up that han - dle so care - ful - lee That
He co - pied all the let - ters in a hand so free, That

He po - lish'd up that han - dle so care - ful - lee That
He co - pied all the let - ters in a hand so free, That

SIR J. PORTER.

3. In ser_ving writs I
4. Of le - gal knowledge I ac -

now he is the ru_ler of the Queen's Na_vee!

now he is the ru_ler of the Queen's Na_vee!

p

made such a name That an ar_ti_cled clerk I soon be_came; I wore clean collars and a
- quired such a grip That they took me in - to the part_ner_ ship, And that jun_ior part - ner -

bran' new suit For the pass ex - am - in - a - tion at the In - sti - tute.
- ship I ween Was the on - ly ship - that I ev - er had seen.

CHORUS.

For the
Was the

For the
Was the

f

That pass ex - am - in - a - tion did so
But that kind of ship so

pass ex - am - in - a - tion at the In - sti - tute.
on - ly ship he ever had seen.

pass ex - am - in - a - tion at the In - sti - tute.
on - ly ship he ever had seen.

well for me } That now I am the ru - ler of the Queen's Na - vee.
suit - ed me }

That
But

That
But

pass ex - am - in - a - tion did so well for he } That now he is the ru - ler of the Queen's Na - vee.
that kind of ship so suit - ed he }

pass ex - am - in - a - tion did so well for he } That now he is the ru - ler of the Queen's Na - vee.
that kind of ship so suit - ed he }

SIR J. PORTER.

5. I grew so rich that I was sent By a
6. Now lands-men all, who - ev - er you may be, If you

pock-et borough in - to Par - lia - ment. I al - ways vo - ted at my par - ty's call, And I
want to rise - to the top of the tree, If your soul is - n't fettered to an of - fice stool, Be

nev - er thought of think - ing for my - self at all.
care - ful to be guid - ed by this gold - en rule,

CHORUS.

He nev - er thought of think - ing for him -
Be care - ful to be guid - ed by this

He nev - er thought of think - ing for him -
Be care - ful to be guid - ed by this

I thought so lit - tle, they re - ward - ed me, By
Stick close to your desks and nev - er go to sea, And you

- self at all.
gold - en rule.

- self at all.
gold - en rule.

making me the ruler of the Queen's Na-vee.
all may be rulers of the Queen's Na-vee.

He thought so lit - tle, they re - ward - ed he, By
Stick close to your desks and nev - er go to sea, And you

He thought so lit - tle they re - ward - ed he, By
Stick close to your desks and nev - er go to sea, And you

1. 2.
making him the ruler of the Queen's Navee. Queen's Navee.
all - may be rulers of the

1. 2.
making him the ruler of the Queen's Navee. Queen's Navee.
all - may be rulers of the

10 bars
Side Drum.

Nº 9a

EXIT FOR LADIES.

Vivace. SIR JOSEPH.

VOICE. For I hold that on the seas The ex-pression "if you

PIANO.

COUSIN HEBE.

please," A par-ti-cu-lar-ly gen-tle-man-ly tone im-plants. And so do his sis-ters, and his

cousins, and his aunts.

SOPS. & CONTRAS.

And so do his sisters, and his cousins, and his aunts! His sisters, and his cousins, Whom he

TENORS & BASSES.

And so do his sisters, and his cousins, and his aunts! His sisters, and his cousins, Whom he

cresc.

reck-ons up by doz-ens, and his aunts!

reck-ons up by doz-ens, and his aunts!

Nº 10. TRIO and CHORUS—(Ralph, Boatswain's Mate and Carpenter's Mate.)

Moderato.

PIANO.

§ RALPH.

1. A Bri - tish tar is a soar - ing soul, As free as a moun - tain -
 2. His eyes should flash with an in - born fire, His brow with scorn be—

BOATSWAIN.

1. A Bri - tish tar is a soar - ing soul, As free as a moun - tain -
 2. His eyes should flash with an in - born fire, His brow with scorn be—

CARPENTER.

1. A Bri - tish tar is a soar - ing soul, As free as a moun - tain
 2. His eyes should flash with an in - born fire, His brow with scorn be

bird;— His en - er - ge - tic fist Should be rea - dy to re - sist A
 wrung; He ne - ver should bow down To a dom - i - neer - ing frown, Or the

bird;— His en - er - ge - tic fist Should be rea - dy to re - sist A
 wrung; He ne - ver should bow down To a dom - i - neer - ing frown, Or the

bird; His en - er - ge - tic fist Should be rea - dy to re - sist A
 wrung; He ne - ver should bow down To a dom - i - neer - ing frown, Or the

dic - ta - to - rial word. And his
tang of a ty - rant tongue. And his

dic - ta - to - rial word. His nose should pant,
tang of a ty - rant tongue. His foot should stamp,

dic - ta - to - rial word. His nose should pant, And his
tang of a ty - rant tongue. His foot should stamp, And his

lip should curl, And his brow should furl.
throat should growl, And his face should scowl,

His cheeks should flame, His
His hair should twirl, His

lip should curl, His cheeks should flame, And his brow should furl,
throat should growl, His hair should twirl, And his face should

And his heart should glow, And his fist be e-ver ready For a
And his breast pro - trude, And this should be his cus - tom - a - ry

bo - som should heave, And his fist be e-ver ready For a
eyes should flash, And this should be his cus - tom - a - ry

furl, And his bo - som should heave, And his heart should glow, And his fist e-ver
scowl, And his eyes should flash, And his breast pro - trude, And this his

rall. knock - down blow. at - ti - tude. *TENORS.* *Più vivace.* *cresc.* His nose should pant, And his lip should curl, His foot should stamp, And his throat should growl, His

rall. knock - down blow. at - ti - tude. *BASSES.* *Più vivace.* *cresc.* His nose should pant, And his lip should curl, His foot should stamp, And his throat should growl, His

rall. rea - dy For a knock - down blow. cus - tom - a - ry at - ti - tude. *Più vivace.* *cresc.*

cheek should flame, And his brow should furl, His bo - som should heave, And his hair should twirl, And his face should scowl, His eyes should flash, And his

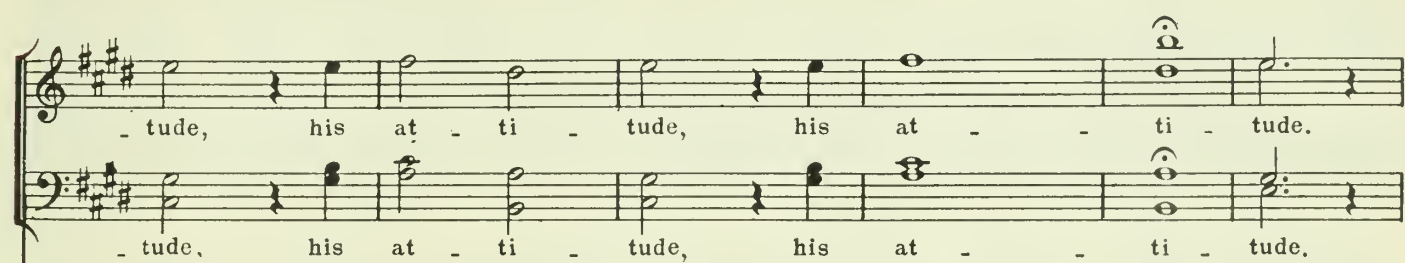
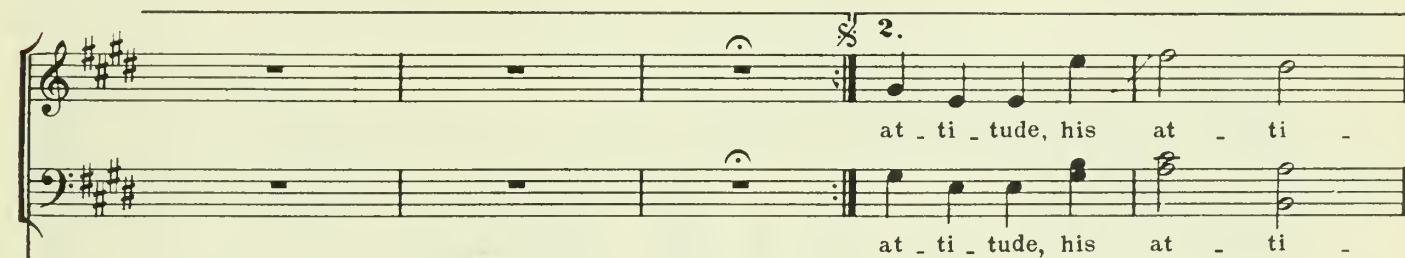
cheek should flame, And his brow should furl, His bo - som should heave, And his hair should twirl, And his face should scowl, His eyes should flash, And his

cresc.

heart should glow, And his fist be ev - er read - y For a knock-down blow. 1. breast pro - trude, And this should be his cus - tom - a - ry

heart should glow, And his fist be ev - er read - y For a knock-down blow. breast pro - trude, And this should be his cus - tom - a - ry

f



Nº 11.

DUET.—(Josephine and Ralph.)

Allegro con brio. JOSEPHINE.

VOICE. Re - frain, au - da - cious

PIANO. *ff* *fp*

tar, Your suit from press - ing, Re - mem - ber what you are, And whom ad -

- dress - ing, Re - frain, au - da - cious tar, Your suit from press - ing, Re - mem - ber what you are, And

whom addressing, Re - frain, audacious tar, Re - member what you are. I'd

p (aside)

Un poco più lento.

laugh my rank to scorn In u - nion ho - ly, Were he more highly born Or I — more

p

low - ly. I'd laugh my rank to scorn In u - nion ho - ly, Were he more high-ly

cresc. *dim.* *p* *ritard.*

mf *dim.* *colla voce*

born Or I more low - ly. *Tempo I.* Proud

pp *ff*

RALPH.

la - dy, have your way, Un - feeling beau - ty! You speak, and I o -

fp *fp*

- bey, It is — my — du - ty! I am the lowliest star that sails the wa - ter, And

you, proud maiden, are my cap_tain's daughter; Proud la - dy, have your way, You

speak, and I o - bey. My heart, with an_guish

(aside) *Un poco più lento.*

torn Bows down_ be - fore her; She laughs my love to scorn; Yet I a -

- dore her, My heart, with anguish torn, Bows down be - fore her. She laughs my love to

cresc. *dim.* *p* *rit.*

mf *dim.* *colla voce*

Tempo I. JOSEPHINE.

scorn, Yet I a - dore her. Re - frain au_da - cious tar, Your suit from

press - ing!

piu lento *p*

piu lento *p*

RALPH.

Proud la - dy, have your way, Un - feel - ing beau - ty! My

piu lento

laugh my rank to scorn, In u - nion ho - ly, Were he more high - ly born — Or

heart with an - guish torn, Bows down be - fore her; She laughs my love to scorn, — Yet

p

rit. *pp*

I more low - ly.

rit. *pp*

I a - dore — her.

rit. *pp* *p*

Allegretto moderato.

VOICE. *RALPH. Recit.*

Can I survive this o-ver-bear-ing? Or live a life of mad des-

PIANO. *fp*

- pair-ing? My prof-fer'd lovedespis'd, re-ject-ed? No, no, it's not to be ex-

- pect-ed!

RALPH.

Allegro con brio.

Messmates, a-hoy! Come here! Come here!

f a tempo *Segue Finale* *ff*

SOPS. & CONTS.

Aye, aye, my boy, What cheer, what cheer? Now tell us, pray, Without de-lay, What does she say? What

TENORS & BASSES.

Aye, aye, my boy, What cheer, what cheer? Now tell us, pray, Without de-lay, What does she say? What

ff

RALPH

The mai - den treats my suit with scorn, Re -

cheer, what cheer?

cheer, what cheer?

ff

- jects my hum - ble gift, my la - dy. She says I am ig - no - bly born, And

cuts my hopes a - drift, my la - dy.

Oh! cru - el one! oh! cru - el one!

Oh! cru - el one! oh! cru - el one!

f

DEADEYE.

She spurns your suit! O - ho! O - ho! I told you so! I told you so!

COUSIN HEBE.

Shall they submit? Are they but slaves? Love comes a like to high and low— Bri -

f BOATSWAIN.

Shall we submit? Are we but slaves? Love comes a like to high and low— Bri -

CHORUS.

Shall they submit? Are they but slaves? Love comes a like to high and low— Bri -

Shall we submit? Are we but slaves? Love comes a like to high and low— Bri -

- tan - nia's sai - lers rule the waves, And shall they stoop to in - sult?

- tan - nia's sai - lers rule the waves, And shall we stoop to in - sult?

- tan - nia's sai - lers rule the waves, And shall they stoop to in - sult? No! no!

- tan - nia's sai - lers rule the waves, And shall we stoop to in - sult? No! no!

DEADEYE.

You must sub-mit, you are but slaves; A la-dy she! O-ho! O - ho! You low-ly

CHORUS.

toilers of the waves, She spurns you all- I told you so! Shall they sub-mit?

Shall we sub-mit?

COUSIN HEBE.

Shall they submit? Are they but slaves?

BOATSWAIN.

Shall we submit? Are we but slaves?

DEADEYE.

You must sub - mit, you are but

Are they but slaves? Shall they submit? Are they but slaves?

Are we but slaves? Shall we submit? Are we but slaves?

Love comes a-like to high and low— Bri - tan - nia's sai - lor's

Love comes a-like to high and low— Bri - tan - nia's sai - lor's

slaves; A la - dy she! O - ho! O - ho! O - ho!

Love comes a-like to high and low— Bri - tan - nia's sai - lor's

Love comes a-like to high and low— Bri - tan - nia's sai - lor's

DEADEYE.

She spurns you all, She spurns you all— I told you so!

COUSIN HERB

rule the waves And shall they stoop to in - sult? No! no!

BOATSWAIN with BASS.

rule the waves And shall we stoop to in - sult? No! no!

RALPH. *Un poco più lento*

My friends, my leave of life I'm tak - ing, For oh, my heart, my heart is

break - ing; When I am gone, oh pri - thee, tell The maid that, as I died, I loved her

CHORUS.

well! Of life, a - las! his leave he's tak - ing, For

Of life, a - las! his leave he's tak - ing, For

ah! his faithful heart is break - ing. When he is gone we'll sure - ly

ah! his faithful heart is break - ing. When he is gone we'll sure - ly

that, as he died, he loved her well!

tell The maid as he died, he loved her well! Be warn'd, my
 tell The maid as he died, he loved her well!

RALPH. *p*

mess - mates all Who love in rank a - bove you— For Jo - se - phine I

JOSEPHINE RECIT. *ff* Ah! stay your hand! I love you! *f* Ah! stay your hand— she loves you!

Tutti CHORUS. SOPRANOS & CONTRALTOS. TENORS & BASSES.

RALPH. JOSEPHINE. *ff* Loves me? Loves you! Yes! Yes! Ah yes! she loves you!

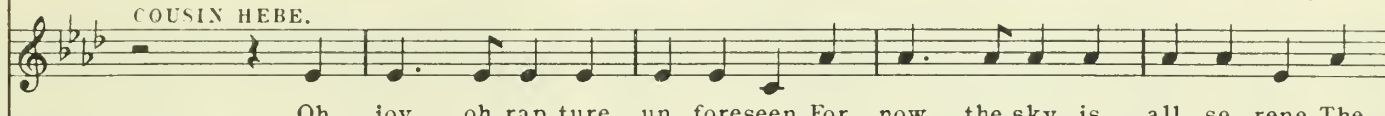
SOPRANOS & CONTRALTOS. TENORS & BASSES.

Allegro vivace.

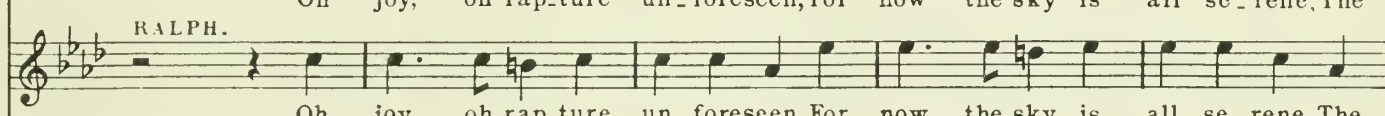
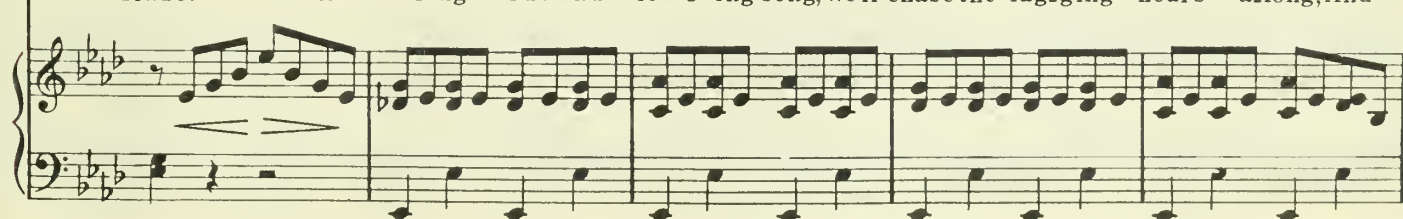
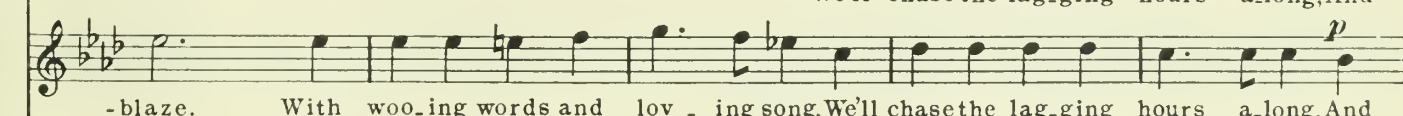
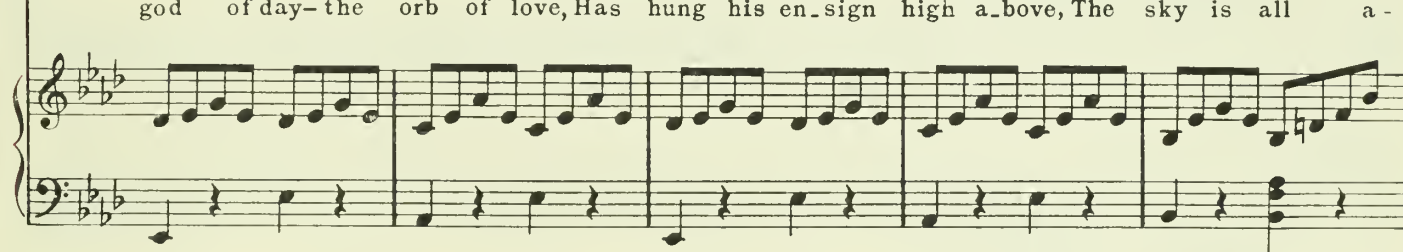
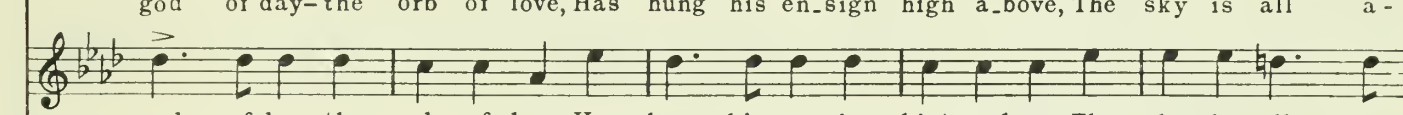
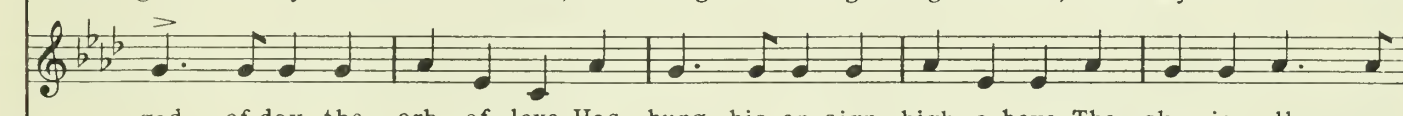
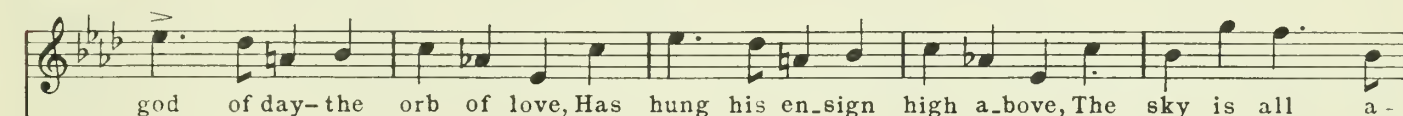
JOSEPHINE.



COUSIN HEBE.



RALPH.

*Allegro vivace.*

if we find the mai - den coy, We'll mur - mur forth de - cor - ous joy In

if we find the mai - den coy, We'll mur - mur forth de - cor - ous joy In

if I find the mai - den coy, I'll mur - mur forth de - cor - ous joy In

p

drea - - - my roun - de - lays!

drea - - - my roun - de - lays!

drea - - - my roun - de - lays!

DEADEYE.

He thinks he's

f

p stacc.

won his Jo - seph - ine, But tho' the sky is now se - rene, A frowning thun - der - bolt a -

-bove May end their ill - as-sor-ted love Which now is all a - blaze. Our

captain, ere the day is gone, Will be ex-treme-ly down up-on The wicked men who

art em-ploy To make his Jo-seph - ine less coy In ma-n-y va-rious

cresc. *f*

JOSEPHINE
Oh joy, oh rap-ture un fore-seen. For now the sky is all se-rene, The

COUSIN HEBE
Oh joy, oh rap-ture un fore-seen. For now the sky is all se-rene, The

RALPH
Oh joy, oh rap-ture un fore-seen. For now the sky is all se-rene, The

ways. Our cap-tain soon, un-less I'm wrong, Will be ex-

f *p*

God of day, the orb of love, Has hung his en - sign high a - bove, The

God of day, the orb of love, Has hung his en - sign high a - bove, The

God of day, the orb of love, Has hung his en - sign high a - bove, The

- treme - ly down up - on The wick - ed men who art em - ploy, Will be ex -

cres - - - cen -

sky is all a - - - - -

sky is all a - - - - -

sky is all a - - - - -

- treme - ly down up - on The wick - ed men, will be ex - tremely down up - on the men In many various

- - do f

- blaze, is all a - blaze, is all a -

- blaze, is all a - blaze, is all a -

- blaze, is all a - blaze, is all a -

ways. In many various ways, Our captain soon will

p

- blaze, The sky is all, is all a - blaze. _____

- blaze, The sky is all, is all a - blaze. _____

- blaze, The sky is all, is all a - blaze. _____

be extremely down up-on The wicked men in many various ways. _____

cres. - - - - - *cen* - - - - - *do*

JOSEPHINE. *p*
 This ve - ry night, With -
 HEBE. *p*
 With ba - ted breath,
 RALPH. *p*
 And muf - fled oar -
Exactly the same time.
pp staccato

- out a light, A cler - gy - man
 As still as death,
 We'll steal a - shore. Shall
pp staccato

JOSEPHINE.
 And then we can
 RALPH.
 make us one Re -
 BOATSWAIN.
 At half - past ten,
pp staccato

JOSEPHINE. COUSIN HEBE.

This ve - ry night, With

- turn, for none

BOATSWAIN.

Can part them then!

CHORUS.

p This ve - ry night With

p This ve - ry night. With

RALPH. JOSEPHINE. COUSIN HEBE. RALPH.

ba - ted breath, And muf - fled oar - With - out a light, As still as death, We'll

ba - ted breath And muf - fled oar - With - out a light, As still as death They'll

ba - ted breath And muf - fled oar - With - out a light, As still as death They'll

JOSEPHINE. RALPH. COUSIN HEBE. JOSEPHINE.

steal a - shore. A cler - gy - man Shall make us one At half - past ten, And
BOATSWAIN.
At half - past ten,

steal a - shore. A cler - gy - man Shall make them one At half - past ten, And
steal a - shore. A cler - gy - man Shall make them one At half - past ten, And

JOSEPHINE. then we can

MRS. CHIPPS. This ve - ry
HEBE.

RALPH. Can part them then! This
Re - turn, for none BOATSWAIN. This

CARPENTER. This

then they can Re - turn, for none Can part them then! This ve - ry
then they can Re - turn, for none Can part them then! This

J. night, With ba - ted breath And muf - fled oar, Without a light, As still as death, We'll steal ashore. A cler - gy -

H.&C. ve - ry night, With ba - ted breath And muf - fled oar - With -

R. ve - ry night, With ba - ted breath And muf - fled oar - With -

B. ve - ry night, With ba - ted breath And muf - fled oar - With -

C. ve - ry night, With ba - ted breath And muf - fled oar - With -

night, With ba - ted breath And muf - fled oar, Without a light As still as death, We'll steal ashore. A cler - gy -

ve - ry night, With ba - ted breath And muf - fled oar - With -

sempre p e stacc.

J. - man Shall make us one At half - past ten, And then we can Re - turn, for none Can part us then! A cler - gy -

H.&C. - out a light, As still as death, We'll steal a - shore. A

R. - out a light, As still as death, We'll steal a - shore. A

B. - out a light, As still as death, We'll steal a - shore. A

C. - out a light, As still as death, We'll steal a - shore. A

- man Shall make them one At half - past ten, And then they can Re - turn, for none Can part them then! A cler - gy -

out a light, As still as death, We'll steal a - shore. A

I. - man Shall make us one At half-past ten, And then we can Re-turn, for none Can part us then! This ve-ry
 H&C cler - gy - man Shall make them one At half - past ten. This ve-ry
 R. cler - gy - man Shall make them one At half - past ten. This ve-ry
 B. cler - gy - man Shall make them one At half - past ten. This ve-ry
 C. cler - gy - man Shall make them one At half - past ten. This ve-ry
 - man Shall make them one At half-past ten, And then they can Re-turn, for none Can part them then! This ve-ry
 cler - gy - man Shall make them one At half - past ten. This ve-ry
 cresc. ff

J. night, With bated breath And muffled oar—Without a light, As still as death, We'll steal a shore. A cler-gy-
 H&C night, With bated breath And muffled oar—Without a light, As still as death, We'll steal a shore. A cler-gy-
 R. night, With bated breath And muffled oar—Without a light, As still as death, We'll steal a shore. A cler-gy-
 B. night, With bated breath And muffled oar—Without a light, As still as death, We'll steal a shore. A cler-gy-
 C. night, With bated breath And muffled oar—Without a light, As still as death, We'll steal a shore. A cler-gy-
 night, With bated breath And muffled oar—Without a light, As still as death, We'll steal a shore. A cler-gy-
 night, With bated breath And muffled oar—Without a light, As still as death, We'll steal a shore. A cler-gy-

ff

J. - man Shall make us one At half-past ten, And then we can Re-turn, for none, none,

H&C - man Shall make them one At half-past ten, And then they can Re-turn, for none, none,

R. - man Shall make us one At half-past ten, And then we can Re-turn, for none, none,

B. - man Shall make them one At half-past ten, And then they can Re-turn, for none, none,

C. - man Shall make them one At half-past ten, And then they can Re-turn, for none, none,

- man Shall make them one At half-past ten, And then they can Re-turn, for none, none,

- man Shall make them one At half-past ten, And then they can Re-turn, for none, none,

- man Shall make them one At half-past ten, And then they can Re-turn, for none, none,

ff

p

J. part us then!

H&C part them then!

R. part us then!

B. none Can part them then!

C. none Can part them then!

none Can part them then!

none Can part them then!

none Can part them then!

p

DEADEYE. *Recit. Moderato.*

For - - bear, nor car-ry out the scheme you've planned, She is a

pp

la-dy— you a fore-mast hand! Re - mem - ber, she's your gallant captain's daughter,

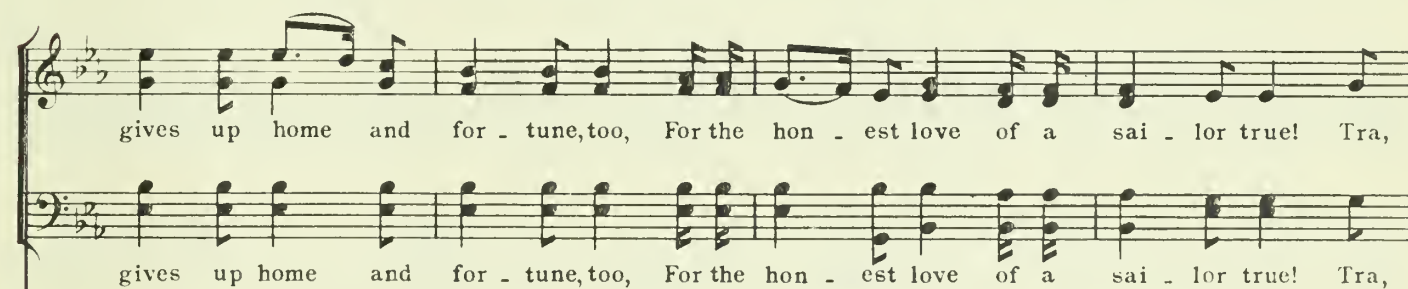
Allegro.
CHORUS. *Tutti.*

And you, the mean-est slave that crawls the wa - ter! Back, ver - min,

back, Nor mock us! Back, ver - min, back, You shock us!

Allegro con brio.

CHORUS.



[illegible][illegible]

give three cheers for the sai - lor's bride, Who casts all thought of rank a - side— And

give three cheers for the sai - lor's bride, Who casts all thought of rank a - side— And

gives up home and for - tune too For the hon - est love of a sai - lor true!

gives up home and for - tune too For the hon - est love of a sai - lor true!

JOSEPHINE, COUSIN HEBE, MRS. CRIPPS.

Vivace.

For a British tar is a soaring soul As

SOFRANOS & CONTRALTOS UNISON.

p

free as a moun.tain bird;— His— en_er-get-ic fist should be rea_dy to re-sist A

dic-ta-to-rial word!— His— eyes should flash with an in-born fire, His

brow with scorn be wrung; He ne_verse should bow down to a dom_i-neering frown, Or the

tang of a ty-rant tongue.

RALPH, BOATSWAIN & CARPENTER.

TENORS & BASSES. *Unison.*

His nose should pant and his lip should curl, His

cheeks should flame and his brow should furl, His bo - som should heave and his

cresc.

heart should glow, And his fist be e - ver rea - dy for a knock-down blow.

f

SOPS. & CONTS.

His foot should stamp and his throat should growl, His

RALPH with TENORS.

BOATSWAIN & CARPENTER, with BASSES.

His foot should stamp and his throat should growl, His

ff

hair should twirl and his face should scowl; His eyes should flash and his breast protrude, And

hair should twirl and his face should scowl; His eyes should flash and his breast protrude, And

JOSEPHINE.
this should be his cus_tom_a_ry at _ ti _ tude, His eyes _____ should flash, his

COUSIN HEBE.
this should be his cus_tom_a_ry at _ ti _ tude, His eyes _____ should flash, his

RALPH.
this should be his cus_tom_a_ry at _ ti _ tude, His eyes _____ should flash, his

BOATSWAIN.
this should be his cus_tom_a_ry at _ ti _ tude, His eyes _____ should flash, his

CARPENTER.
this should be his cus_tom_a_ry at _ ti _ tude, His eyes _____ should flash, his

this should be his cus_tom_a_ry at _ ti _ tude, his at _ ti _ tude,

this should be his cus_tom_a_ry at _ ti _ tude, his at _ ti _ tude,

J. breast_ pro - trude, His eyes _____ should

H. breast_ pro - trude, His eyes _____ should

R. breast_ pro - trude, His eyes _____ should

B. breast_ pro - trude, His eyes _____ should

C. breast_ pro - trude, His eyes _____ should

his at _ ti _ tude, his cus_tom_a_ry

his at _ ti _ tude, his cus_tom_a_ry

Stringendo.

83

J. flash, his eyes should flash, his breast pro -
H. flash, his eyes should flash, his breast pro -
R. flash, his eyes should flash, his breast pro -
B. flash, his eyes should flash, his breast pro -
C. flash, his eyes should flash, his breast pro -
at - ti - tude, his at - ti - tude, his
at - ti - tude, his at - ti - tude, his

Stringendo.
sf.

J. - trude, His eyes should flash, *Più vivo. ff*
H. - trude, His eyes should flash, *ff*
R. - trude, His eyes should flash, should flash, *ff*
B. - trude, His eyes should flash, should flash, *ff*
C. - trude, His eyes should flash, should flash, *ff*
at - ti - tude. His eyes, *ff*
at - ti - tude. His eyes, *ff*

Più vivo. ff

J. *sf* yes, His eyes

H. *sf* yes, His eyes

R. *sf* yes, His eyes

B. *sf* yes, His eyes

C. *sf* yes, His eyes

his eyes, yes, His eyes

his eyes, yes, His eyes

sf

J. should flash, His foot should stamp and his

H. should flash, His foot should stamp and his

R. should flash, His foot should stamp and his

B. should flash, His foot should stamp and his

C. should flash, His foot should stamp and his

should flash, His foot should stamp and his

should flash, His foot should stamp and his

sf

J. throat, his throat should growl, His hair should twirl and his
H. throat, his throat should growl, His hair should twirl and his
R. throat, his throat should growl, His hair should twirl and his
B. throat, his throat should growl, His hair should twirl and his
C. throat, his throat should growl, His hair should twirl and his



J. face, his face should scowl; His eyes should flash, His breast pro-trude, And this should be his
H. face, his face should scowl; His eyes should flash, His breast pro-trude, And this should be his
R. face, his face should scowl; His eyes should flash, His breast pro-trude, And this should be his
B. face, his face should scowl; His eyes should flash, His breast pro-trude, And this should be his
C. face, his face should scowl; His eyes should flash, His breast pro-trude, And this should be his



J. And this his at - - - ti - tude.

H. And this his at - - - ti - tude.

R. And this his at - - - ti - tude.

B. And this his at - - - ti - tude.

C. And this his at - - - ti - tude.

cus_tom_a - ry at - - - ti - tude.

cus_tom_a - ry at - - - ti - tude.

ff

ff

1. 2.

rall.

END OF ACT I.

ENTR'ACTE.

Tempo moderato.

PIANO.

The piano score is written for a grand piano in 3/4 time, with a key signature of one sharp (F#). The score consists of six systems of music. The first system begins with a *mf* (mezzo-forte) dynamic in the right hand and a *p* (piano) dynamic in the left hand. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The second system continues the melodic development in the right hand. The third system introduces a more complex texture with sixteenth-note passages in the right hand. The fourth system features a *rall* (rallentando) marking in the right hand, which then returns to the *p a tempo* (piano at tempo) marking. The fifth system shows a continuation of the melodic and harmonic themes. The sixth system concludes the piece with a final cadence in the right hand and a sustained bass line in the left hand.

Act II.



Nº 13.

SONG—(Captain Corcoran.)

Moderato.

VOICE.

PIANO.

p *f* *p a tempo*

CAPTAIN C.

Fair moon, to thee I— sing, Bright re-gent of the hea - vens,

Say, why is ev - 'ry - thing— Ei - ther at six-es or at se - vens?

Say, why is ev - 'ry - thing— Ei - ther at six-es or at se - vens? I have

liv'd hi-ther-to Free from the breath of—

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

slan-der, Be-lov'd by all my crew, A

The second system of the musical score. The vocal line continues with a half note D5, a quarter note E5, a quarter note F#5, and a half note G5. The piano accompaniment maintains the eighth-note pattern in the right hand.

real-ly po-pu-lar com-man-der. But now my kind-ly crew re-

The third system of the musical score. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment continues with the eighth-note pattern in the right hand.

-bel, My daugh-ter to a tar is par-tial, Sir

The fourth system of the musical score. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment continues with the eighth-note pattern in the right hand.

Jo-seph storms, and, sad to tell, He threat-ens a court-
cresc.

The fifth system of the musical score. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment continues with the eighth-note pattern in the right hand. The word "cresc." is written below the piano part.

f - mar - tial! *p* Fair moon, to thee I sing,

f *dim.* *pp*

Bright re-gent of the hea - vens, Say, why is—

ev - 'ry - thing— Ei - ther at six - es or at se - vens?

Fair moon, to thee I sing,— *rall.* Bright— re-gent of the

colla voce

heavens!

a tempo *p*

Nº 14.

DUET—(Mrs. Cripps and Captain Corcoran.)

Allegro.

VOICE. *MRS. CRIPPS.*
p Things are sel - dom what they seem,

PIANO. *p* *ff* *p*

Skim milk mas - que - rades as cream; High - lows pass as pa - tent leathers.

VOICE. *CAPTAIN C.*
 Jack - daws strut in pea - cocks' feathers. Ve - ry true, so they do.

VOICE. *MRS. CRIPPS.*
 Black sheep dwell in ev - ery fold, All that glit - ters is not gold;

PIANO. *ff* *p*

Storks turn out to be but logs, Bulls are but in - flat - ed frogs.

CAPTAIN C. So they be, fre - quent - lee. MRS. CRIPPS. Drops the wind and

stops the mill, Tur - bot is am - bi - tious brill; Gild the far - thing if you will,

CAPTAIN C. Yet it is a far - thing still. Yes, I know, That is so.

Tho' to catch your drift I'm striving, It is sha - dy - it is sha - dy;

I don't see at what you're dri-ving, Mystic la - dy - mystic la - dy.

MRS. CRIPPS.

Stern con-vic - tion's o'er him steal-ing That the mys - tic la - dy's deal-ing

CAPTAIN C.

Stern con-vic - tion's o'er me steal-ing That the mys - tic la - dy's deal-ing

In o-ra - cu-lar re-veal-ing. That is so!

In o-ra - cu-lar re-veal-ing. Yes, I know.

p *ff*

CAPTAIN C.

Tho' I'm a - ny - thing but cle-ver, I could talk like that for e-ver; Once a cat was

p

MRS. CRIPPS.

killed by care, On - ly brave de - serve the fair. Ve - ry true, so they do.

CAPTAIN C.

Wink is of - ten good as nod, Spoils the child who spares the rod;

ff *p*

MRS. CRIPPS.

Thirs - ty lambs run fox - y dangers, Dogs are found in ma - ny mangers. Fre - quentlee,

CAPTAIN C.

I a - gree. Paw of cat the chest - nuts snatches, Worn - out garments

ff *p*

show new patches; On - ly count the chick that hatches, Men are grown up catch - y catches.

MRS CRIPPS.

Yes. I know, That is so, Tho' to catch my drift he's striv - ing, I'll dis -

- sem - ble - I'll dis - sem - ble! When he sees at what I'm

driv - ing, Let him trem - ble - let him trem - ble!

MRS CRIPPS.

Tho' a mys - tic tone I - bor - row, He will learn the truth with sor - row;

CAPTAIN C.

Tho' a mys - tic tone you bor - row, I shall learn the truth with sor - row;

Here to-day and gone to-mor-row. That is so!

Here to-day and gone to-mor-row. Yes, I know.

I'll dis-semble, I'll dis-semble, Lethim tremble! Lethim

Tho' a mys-tic tone you borrow, I shall learn the truth with sorrow,

tremble! Lethim tremble! Yes, I know, that is so!

Here to-day and gone to-morrow, Yes, I know, that is so!

pp *f* *a tempo* *ff*

No 15.

SCENA—(Josephine.)

Andante.

VOICE. The hours creep on a - pace, My

PIANO.

guil - ty heart is quak - ing! Oh, that I might re - trace The step that I am

tak - ing; It's fol - ly it were ea - sy to be show - ing: What I am giv - ing

up, and whither go - - ing. { On the one hand, papa's luxurious home, } brasses,
Hung with ancestral armour and old

Carved oak and tapestry from distant Rome, glass - es, Rich Oriental rugs, pil - lows, And
Rare "blue and white" Venetian finger - luxurious sofa

ev - erything that is - n't old, from Gil-lows! And, on the other, a dark and dingy room
In some back street with stuffy children crying.

Where organs yell, and clacking housewives dry - ing, With one cracked looking -
fume, And clothes are nanging out all day a - glass to see your face in, And

Allegro con spirito.
dinner served up, ba - sin!
in a pudding
cresc. molto. *f*

A sim - ple sai - lor, low - ly born, Un - let - tered and un -

- known, Who toils for bread from ear - ly morn Till half the night has

flown, Till half the night has flown. No gold - en rank can

he im-part, No wealth of house or land; No for-tune, save his

trus - ty heart, And hon - est, brown right hand, his trus - ty heart, and brown right hand! And

yet he is so won_drous fair, That love for one so pass_ing rare, So

p

peerless in his man - ly beau - ty, Were lit_tle elsethan so - lemn du - ty, Were

p

lit_tle else than so - lemn du - - ty! Oh god of

rallentando
rall.

love, and god of rea_son, say,— Which of you twain shall my poor heart o - bey! A

ad lib. *a tempo*
p

sim - ple sai - lor, low - ly born, Un - let - tered and un - known,— No

gold - en rank can he im-part, No wealth of house or land, No

for-tune, save his trus-ty heart, And hon - est, brown right hand, his trus-ty heart and right

hand, Oh god of love, and god of rea-son, say, Which of you

cresc.

twain shall my poor heart, - my poor heart o -

mf

- bey, God of love, god of rea-son, god of reason, god of love, say, -

p *cresc.* *f* *f*

Which shall my poor heart o - bey! Oh

god of love, and god of rea-son, say, Oh god of love, and god of rea-son.

say, Which of you twain shall my poor heart o - bey, my—

heart o bey Which shall my heart, — my heart o -

- bey.

No 16.

TRIO.—(Josephine, Captain Corcoran, and Sir J. Porter)

Allegro vivace

PIANO

JOSEPHINE.

3. Ne-ver mind the why and where-fore, Love can le-vel ranks, and

CAPTAIN C.

1. Ne-ver mind the why and where-fore, Love can le-vel ranks, and

SIR J. PORTER.

2. Ne-ver mind the why and where-fore, Love can le-vel ranks, and

3. therefore I ad-mit the ju-ris-dic-tion; A-bly have you play'd your part, You have

1. therefore, Though his Lordship's station's migh-ty, Though stu-pen-dous be his brain, Though her

2. therefore, Though your nau-ti-cal re-la-tion In my set could scarcely pass, Though you

3. car - ried firm con - vic - tion To my hes - i - ta - ting heart.
 1. tastes are mean and - fligh - ty, And her for - tune poor — and plain—
 2. oc - cu - py a sta - tion In the low - er mid - dle class—

CAPTAIN C. & SIR J. PORTER. (each verse)

Ring the mer - ry bells on board-ship, Rend the air with warb - ling wild,

CAPTAIN C.

CAPTAIN C.
(each verse.)

SIR J. PORTER.

For the u - nion of his Lord-ship With a hum - ble cap - tain's child. For a
 of my Lord-ship With a hum - ble cap - tain's child.

JOSEPHINE.
(each verse.)SIR J. PORTER.
(each verse.)

hum - ble cap - tain's daugh - ter, For a gal - lant cap - tain's daugh - ter And a

JOSEPHINE.

Lord who rules the wa-ter. And a tar who ploughs the wa-ter.

JOSEPHINE. 1st & 2nd Verses.

Let the air with joy be la-den, Rend with songs the air a-bove,

CAPTAIN C. & SIR J. PORTER.

Let the air with joy be la-den, Rend with songs the air a-bove,

For the u-nion of a mai-den With the man who owns her love.

For the u-nion of a mai-den With the man who owns her love.

f 3rd Verse.

Let the air with joy be la - den,

CAPTAIN C. & Sir J. PORTER.

Ring the mer - ry bells on board ship,

For the u - nion of a mai - den,

For her u - nion with his Lord - ship,

Rend with songs the air a - bove, For the man who owns her love,

Rend with songs the air a - bove, For the man who owns her love,

f

Rend with songs the air a - bove, For the man who owns

Rend with songs the air a - bove, For the man who owns

The first system of the musical score is in A major (three sharps). It consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "Rend with songs the air a - bove, For the man who owns". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

her love. _____

her love. _____

The second system continues the vocal melody and piano accompaniment. The vocal staves have lyrics: "her love. _____". The piano accompaniment includes a forte (*f*) dynamic marking and features more complex chordal textures in the right hand.

The third system shows the piano accompaniment continuing with a series of chords and moving lines in both hands, maintaining the A major key signature.

The fourth system concludes the piano accompaniment with a final cadence in A major, marked by a double bar line.

No. 17.

DUET— (Captain Corcoran and Deadeye.)

DEADEYE.

VOICE. Kind Cap-tain, I've im-por-tant in-for-ma - -

PIANO.

- tion, Sing hey, the kind Com-man-der that you are, A -

- bout a cer-tain in-ti-mate re-la - - - tion, Sing hey, the mer-ry

CAPTAIN C.

The mer-ry, mer-ry mai-den. The

mai-den and the tar. The mer-ry, mer-ry

mer - ry, mer - ry mai - den, Sing hey, the mer - ry mai - den— and the
mai - den, The mer - ry, mer - ry mai - den, The mai - den— and the

CAPTAIN C.
tar. Good
tar.

fel - low, in con - un - drums you are speak - - ing, Sing hey, the mys - tic

sai - lor that you are, The an - swer to them vain - ly I am

seek - ing, Sing hey, the mer - ry mai - den and the tar

The mer - ry, mer - ry mai - den, The mer - ry, mer - ry mai - den, Sing
The mer - ry mer - ry mai - den, The mer ry, mer - ry

hey the mer - ry mai - den— and the tar.
mai - den, The mai - den— and the tar.

DEADEYE.

3. Kind Cap - tain, your young la - dy is a - sigh - ing, Sing

hey, the sim - ple Cap - tain that you are, This ve - ry night with

Rack - straw to be fly - ing, Sing hey, the mer - ry mai - den and the

CAPTAIN C.

The mer - ry, mer - ry mai - den, The

DEADEYE.

tar.

The mer - ry, mer - ry

mer - ry, mer - ry mai - den, The much too mer - ry mai - den— and the
mai - den, The mer - ry, mer - ry mai - den, The mai - den— and the

CAPTAIN C.

tar. 4 Good

tar.

fel - low, you have giv - en time - ly warn - ing, Sing hey, the thoughtful

sai - lor that you are, I'll talk to Mas - ter Rack - straw in the

morn - - ing, Sing hey, the cat - o' - nine - tails and the tar.

The mer - ry cat - o' - nine - tails, The mer - ry cat - o -

The mer - ry cat - o' - nine - tails, The

- nine - tails, The mer - ry cat - o' - nine - tails_ and the tar.

mer - ry cat, The mer - ry cat. - o' - nine - tails_ and the tar.

No 18.

SOLI and CHORUS.

Moderato. *pp* TENORS & BASSES.

VOICE. *pp* Care - ful - ly on tip - toe

PIANO. *pp*

steal - ing. Breath - ing gent - ly as we may, Ev - 'ry

step with cau - tion feel - ing, We - will - soft - ly steal a - way. Goodness

ss

DEADEYE. CHORUS OF MEN.

me! Why, what was that? Si - lent be, It was the cat! It

p *pp*

f CAPTAIN C.

was, it was the cat! They're right, it was the

cresc. *p*

CHORUS OF MEN.

cat! Pull a-shore in fash-ion stea-dy, Hy-men

dim.

will de-fray the fare, For a cler-gy-man is

rea-dy To u-nite the ha-py pair. Good-ness

ff

DEADEYE.

me, Why, what was that? Si-lent be, A-gain the

p *pp*

CHORUS OF MEN. CAPTAIN C.

cat! It was a-gain that cat! They're

f *p*

p JOSEPHINE.

Ev-ry step with cau-tion

p RALPH.

Ev-ry step with cau-tion

p

right, it was the cat! with cau-tion

DEADEYE.

Ev-ry step with cau-tion

pp

feel - ing, We will soft - ly steal a - way, Ev - ry step with cau - tion *pp*

feel - ing, We will soft - ly steal a - way, Ev - ry step with cau - tion *pp*

feel - ing, They will soft - ly steal a - way, Ev - ry step with cau - tion *pp*

feel - ing, They will soft - ly steal a - way, Ev - ry step with cau - tion *pp*

TENORS. We will steal a - way, Ev - ry step, ev - ry step with cau - tion *pp*

BASSES. We will steal a - way, Ev - ry step, ev - ry step with cau - tion *pp*

feel - ing, We will steal a - - - way. *rall.*

feel - ing, We will steal a - - - way. *rall.*

feel - ing, They will soft - - - ly steal a - way. *rall.*

feel - ing, They will soft - - - ly steal a - way. *rall.*

feel - ing, We will soft - - - ly steal a - way. *rall.*

feel - ing, We will soft - - - ly steal a - way. *rall.*

Allegro. *ff* *accel.*

CAPTAIN C.

Vivace.

Hold! Pret-ty daugh - ter of mine, I in -

- sist up-on know-ing Where you may be go-ing With these sons of the brine.

For my ex - cel-lent crew, Though foes they could thump a-ny. Are

CHORUS OF MEN.

scarce - ly fit com - pan-y, My daugh-ter, for you. Now, hark at that, do! Though

RALPH. *p*

foes we could thump any, We're scarce - ly fit com - pan-y For a la - dy like you! Proud

of - fi - cer, that haughty lip un - curl! Vain man, suppress that su - per - ci - lious

sneer, For I have dared to love your match - less girl, A

CAPTAIN C.
fact well known to all my mess - mates here! Oh, hor - ror!

JOSEPHINE.
He, hum - ble, poor, and low - ly born, The mean - est in the -

RALPH.
I, hum - ble, poor, and low - ly born, The mean - est in the

port di-vi-sion- The butt of e-pau-let-ted scorn- The

port di-vi-sion- The butt of e-pau-let-ted scorn- The

mark of quar-ter-deck de-ri-sion, Has dared to raise his

mark of quar-ter-deck de-ri-sion, Have dared to raise my

cresc.

worm-y eyes A-bove the dust to which you'd mould him, In man-hood's glor-ious

cresc.

worm-y eyes A-bove the dust to which you'd mould me, In man-hood's glor-ious

pride to rise, *ff* He is an Eng - - - lish - man, be -
 pride to rise, *ff* I am an Eng - - - lish - man, be -

- hold him!
 - hold me! BOATSWAIN. He

CHORUS. TENORS. *ff*
 He is an Eng - - - lish - man!

BASSES. *ff*
 He is an Eng - - - lish - man!

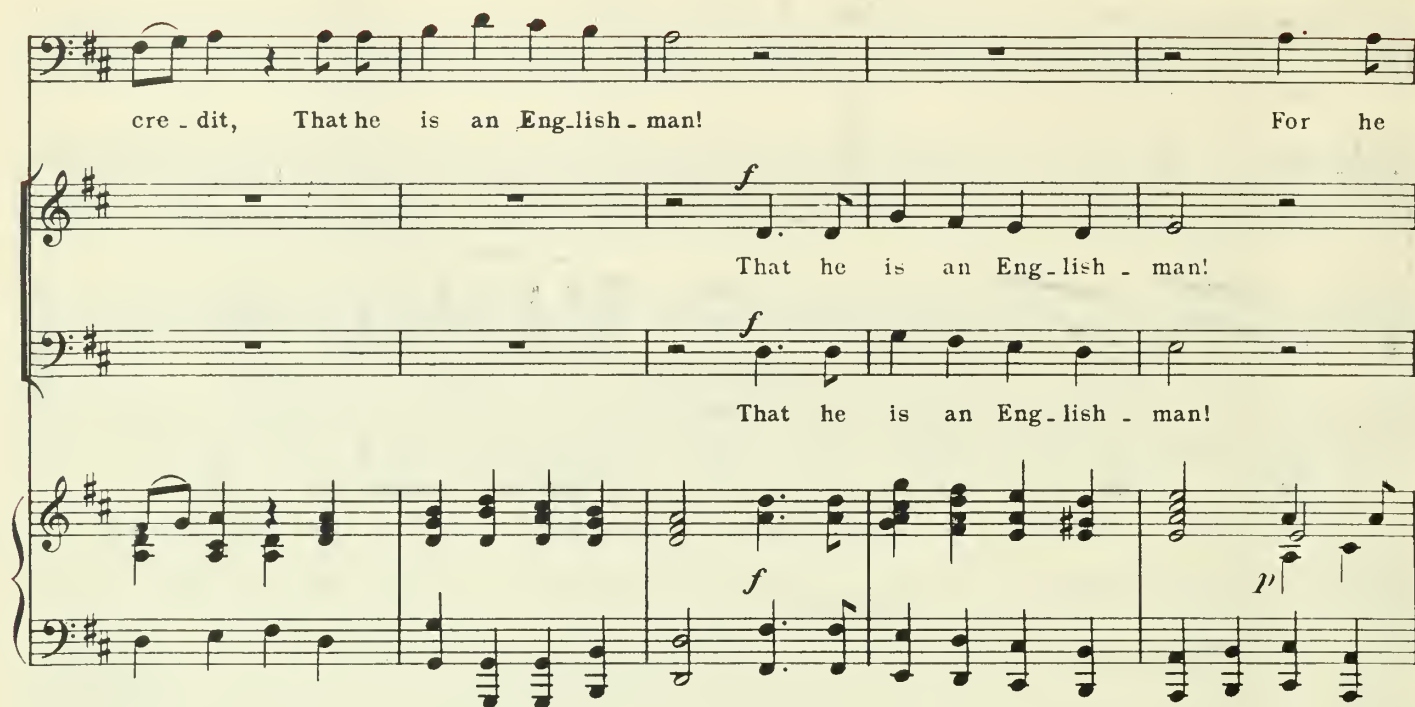
is an English-man! For— he him-self has said it, And it's great-ly to his

Moderato.
fz *p stacc.*

cre - dit, That he is an Eng - lish - man! For he

That he is an Eng - lish - man!

That he is an Eng - lish - man!



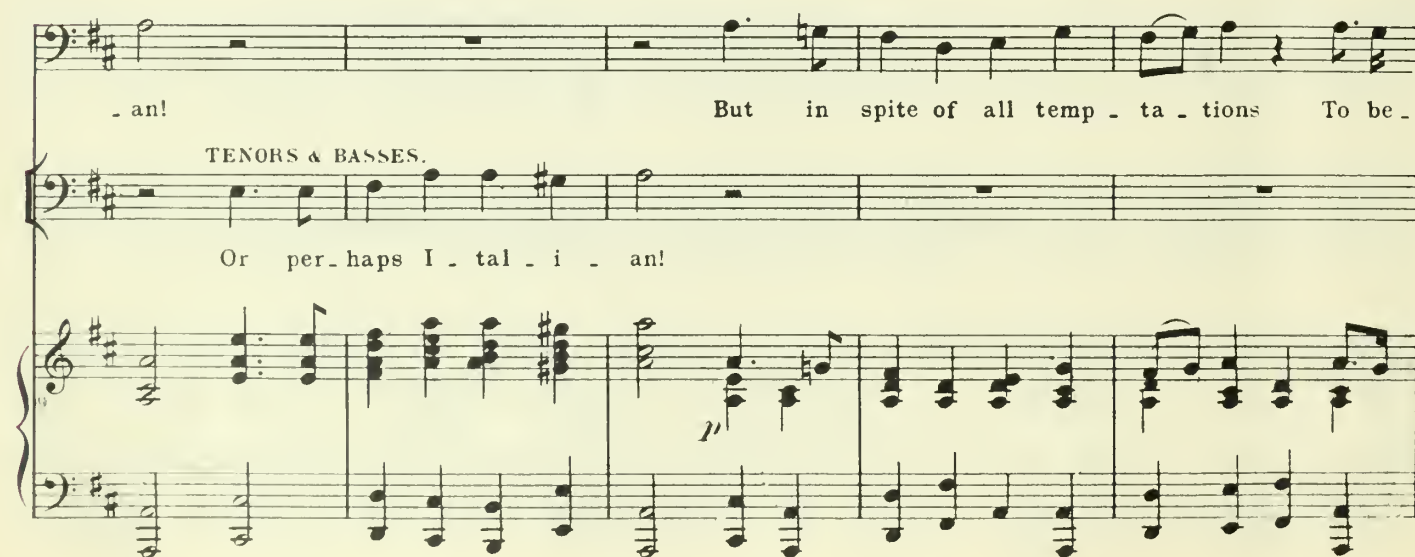
might have been a Roo - sian, A French, or Turk, or Proo - sian, Or per - haps I - tal - i -



- an! But in spite of all temp - ta - tions To be -

TENORS & BASSES.

Or per - haps I - tal - i - an!



- long to o - ther na - tions, He re - mains an Eng - lish - man! He re -

- mains an Eng - lish - man! *rall.*

CHORUS OF MEN.,
f a tempo

For in spite of all temp -

rall. *f a tempo*

- ta - tions To be - long to o - ther na - tions, He re - mains an Eng - lish -

He re - mains an Eng - lish - man! *rall.*

- man! He re - mains an Eng - lish - man! *rall.*

rall.

CAPT. C.

In ut - ter - ing a re - pro - ba - tion To a - ny Bri - tish

The first system of the musical score for 'CAPT. C.' consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a key signature change to two flats (B-flat and E-flat) and a time signature change to 6/8. The lyrics 'In ut - ter - ing a re - pro - ba - tion To a - ny Bri - tish' are written below the vocal line. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with a piano dynamic marking (*p*) at the beginning.

tar, I try to speak with mod - e - ra - tion, But you have gone too

The second system continues the musical score. The vocal line has a whole rest at the start, followed by the lyrics 'tar, I try to speak with mod - e - ra - tion, But you have gone too'. The piano accompaniment maintains the eighth-note accompaniment pattern.

far. I'm ve - ry sor - ry to dis - par - age A hum - ble fore - mast

The third system continues the musical score. The vocal line has a whole rest at the start, followed by the lyrics 'far. I'm ve - ry sor - ry to dis - par - age A hum - ble fore - mast'. The piano accompaniment continues with the eighth-note accompaniment pattern.

lad, But to seek your cap - tain's child in mar - riage Why, dam-me, it's too

The fourth system concludes the musical score on this page. The vocal line has a whole rest at the start, followed by the lyrics 'lad, But to seek your cap - tain's child in mar - riage Why, dam-me, it's too'. The piano accompaniment continues with the eighth-note accompaniment pattern, ending with a final chord.

bad! Yes, damme, it's too bad! Yes, damme, it's too bad!

DEADEYE.

Yes, damme, it's too bad!

SOFS. & CONTS.

ff Oh! *ff* Oh!

TENORS & BASSES.

ff Oh! *ff* Oh!

COUSIN HEBE.

Did you hear him— did you hear him? Oh, the mon - ster o - ver -

pp

He said damme, he said damme, Yes,

pp

He said damme, he said damme,

- bear-ing! Don't go near him - don't go near him - He is swearing - he is
he said dam-me, he said damme, he said damme, Yes,
Yes, he said damme, damme, damme, damme, dam-me, Yes,

SIR J. PORTER.

swearing! My pain and my dis-tress, I find it is not
damme.
damme.

Moderato.

ea-sy to ex-press; My a-maze-ment-my sur-prise-You may learn from the ex-

CAPTAIN C.

pres - sion of my eyes! My lord - one word - the facts are not before you, The

word was in - ju - di - cious, I al - low, But hear my ex - pla -

SIR J. PORTER.

- na - tion, I im - plore you, And you will be in - dignant, too, I vow! I will

hear of no de - fence, At - tempt none if you're sen - si - ble. That word of e - vil

sense, Is wholly in - de - fen - si - ble. Go, ri - bald, get you hence To your

ca_bin with ce - le - ri - ty. This is the con - se - quence Of ill - ad - vided as -

SIR J. PORTER.

- pe - ri - ty! SOPRANOS & CONTRALTOS. For Ill

This is the con - se - quence Of ill - ad - vided as - pe - ri - ty!

TENORS & BASSES.

This is the con - se - quence Of ill - ad - vided as - pe - ri - ty!

stringendo molto

teach you all, ere long, To re - frain from lan - guage strong. For I

p *stringendo molto*

COUSIN HEBE. *sempre stringendo*

have - n't an - y sym - pa - thy for ill - bred taunts! No more have his sis - ters, nor his

sempre stringendo

cousins, nor his aunts.

CHORUS.

cresc.

No more have his sisters, nor his cousins, nor his aunts, No

cresc.

No more have his sisters, nor his cousins, nor his aunts, No

cresc.

vivace

more have his sisters, nor his cousins, nor his aunts, His sisters, nor his cousins, Whom he

more have his sisters, nor his cousins, nor his aunts, His sisters, nor his cousins, Whom he

vivace

reck-ens up by dozens, nor his

aunts!

For he

reck-ens up by dozens, nor his

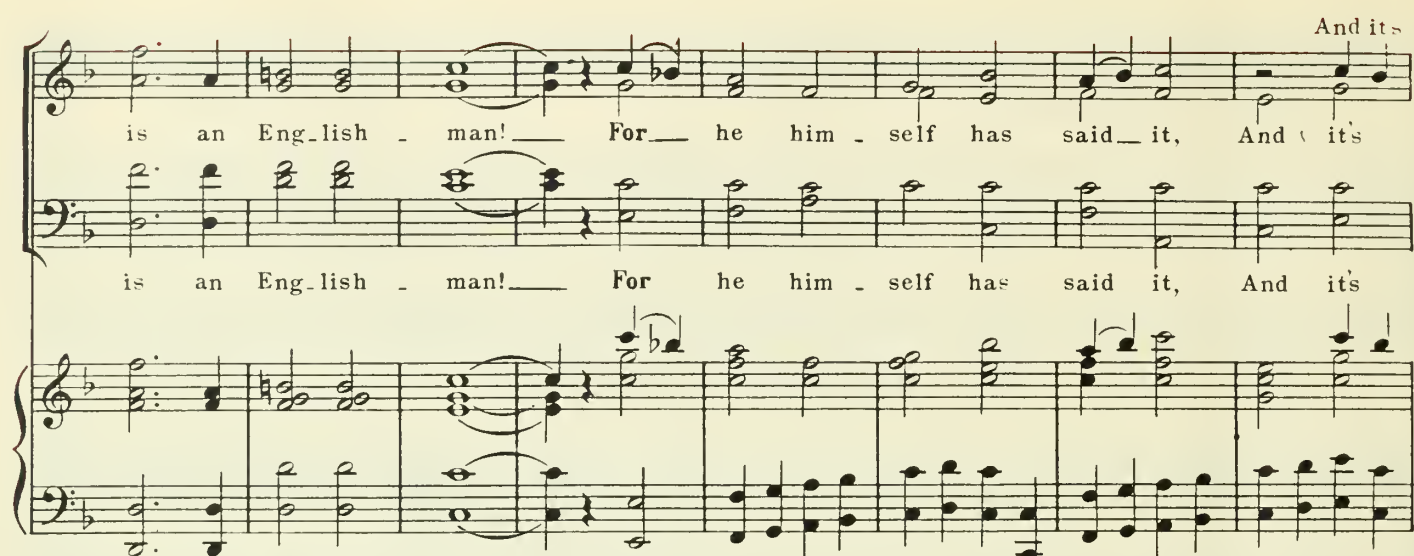
aunts!

For he

And it's

is an Eng-lish - man! — For — he him - self has said it, And it's

is an Eng-lish - man! — For he him - self has said it, And it's

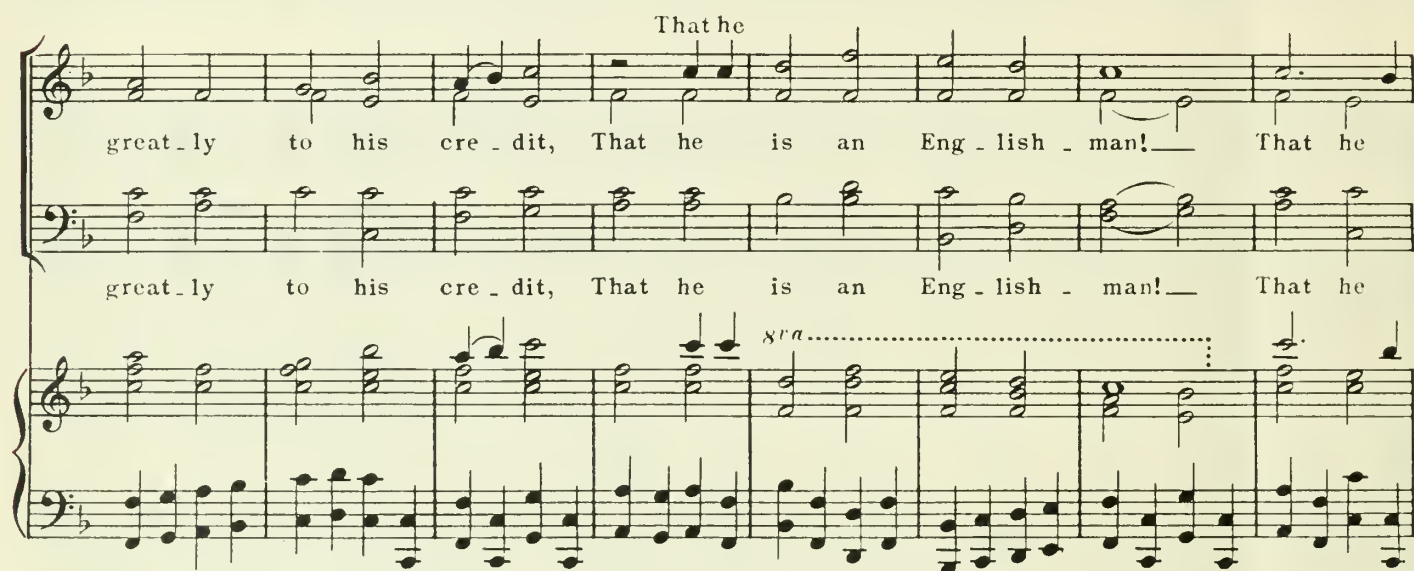


That he

great - ly to his cre - dit, That he is an Eng - lish - man! — That he

great - ly to his cre - dit, That he is an Eng - lish - man! — That he

gr a.....



rall.

is — an — Eng - - - - lish - man!

rall.

is — an — Eng - - - - lish - man!

rall.



No 19.

OCTETT and CHORUS.

Allegretto moderato.

RALPH.

VOICE.

Fare - well, my own, Light of my life, fare-

PIANO.

- well! For crime un-known I go to a dun - geon cell.

JOSEPHINE.

I will a - tone: In the meantime, farewell! And all a -

SIR J. PORTER.

- lone Re-joice in your dun - geon cell! A bone, a bone I'll

pick with this sail- or fell; Let him be shown At once to his dun - geon cell.

p COUSIN HEBE.
He'll hear no tone — Of the maiden he loves so well! No te - le -

DEADEYE
p He'll hear no tone — Of the maiden he loves so well! No te - le -

BOATSWAIN.
p He'll hear no tone — Of the maiden he loves so well! No te - le -

CARPENTER.
p He'll hear no tone — Of the maiden he loves so well! No te - le -

MRS. CRIPPS.
phone Com-mu-ni-cates with his cell! But when is known — The

phone Com-mu-ni-cates with his cell!

- phone Com-mu-ni-cates with his cell!

- phone Com-mu-ni-cates with his cell!

se-cret I have to tell, Wide will be thrown, The door of his dun-geon cell.

cresc.

mf JOSEPHINE.
Fare - well, my own, Light of my life, fare - well! And all a -

mf COUSIN HEBE.
He'll hear no tone Of her he loves so well! Let him be

mf MRS. CRIPPS.
He'll hear no tone Of her he loves so well! For crime un -

mf RALPH.
Fare - well, my own, Light of my life, fare - well! For crime un -

mf SIR J. PORTER.
He'll hear no tone Of her he loves so well! Let him be -

mf DEAD EYE.
He'll hear no tone Of her he loves so well! For crime un -

mf BOATSWAIN.
He'll hear no tone Of her he loves so well! For crime un -

mf CARPENTER.
He'll hear no tone Of her he loves so well! For crime un -

CHORUS. SOPRANOS & CONTRALTOS.
p For crime un -

TENORS & BASSES.
p For crime un -

cresc. molto *ff*

J. lone Rejoice in your dun - geon, your dun - geon cell!

cresc. molto *ff*

H. shown At once to a dun - geon, a dun - geon cell!

cresc. molto *ff*

C. - known He goes to a dun - geon, a dun - geon cell!

cresc. molto *ff*

R. - known I go to a dun - geon, a dun - geon cell!

cresc. molto *ff*

Sir J. shown At once to his dun - geon, his dun - geon cell!

cresc. molto *ff*

D. - known He goes to a dun - geon, a dun - geon cell!

cresc. molto *ff*

B. - known He goes to a dun - geon, a dun - geon cell!

cresc. molto *ff*

C. - known He goes to a dun - geon, a dun - geon cell!

cresc. molto *ff*

- known He goes to a dun - geon, a dun - geon cell!

cresc. molto *ff*

- known He goes to a dun - geon, a dun - geon cell!

cresc. molto *ff*

- known He goes to a dun - geon, a dun - geon cell!

cresc. molto *ff*

(Brass.)

trem. f

SIR J. PORTER.

My pain and my dis - tress Again it is not ea - sy to ex - press; My a -

- maze - ment, my sur - prise A - gain you may dis - co - ver from my eyes!

CHORUS. *p*

How
p
How

MRS. CRIPPS.

Hold! Ere up on your

ter - ri - ble the as - pect of his eyes!

ter - ri - ble the as - pect of his eyes!

loss You lay much stress, A long con - ceal - ed crime I would con - fess!

p *pp*

No. 20.

LEGEND.— (Mrs. Cripps and Chorus.)

VOICE. MRS. CRIPPS.

PIANO. 1. A

tremolo

ma-ny years a - go, When I was young and charming, As some of you may

know, I prac - tis'd ba - by - farming.

CHORUS.

Now this is most a - larming! When

Now this is most a - larming! When

she was young and charming, She prac-tis'd ba-by-farming, A ma-ny years a-

she was young and charming, She prac-tis'd ba-by-farming, A ma-ny years a-

MRS. CRIPPS.

Two ten-der babes I nuss'd, One was of low con-di-tion; The

- go.

- go.

o-ther, up-per crust, A re-gu-lar pa-trician.

Now, this is the po-

Now, this is the po-

cresc. *sf* *p*

- si - tion. One was of low con - di - tion, The o - ther a pa - tri - cian, A

- si - tion. One was of low con - di - tion, The o - ther a pa - tri - cian, A

cresc. *p*

cresc. *p*

cresc.

MRS. CRIPPS.

2. Oh, bit - ter is my

ma - ny years a - go.

ma - ny years a - go.

p

cup! How - e - ver could I do it? I mixed those chil - dren up, And

not a crea - ture knew it!

How - e - ver could you do it? Some day, no doubt, you'll

How - e - ver could you do it? Some day, no doubt, you'll

In

rue it, Al - though no crea - ture knew it, So ma - ny years a - go.

rue it, Al - though no crea - ture knew it, So ma - ny years a - go.

time each lit - tle waif For - sook his fos - ter mo - ther, The well-born babe was

crese.

Ralph- Your cap - tain was the o - ther!

They left their fos - ter - mo - ther, The

They left their fos - ter - mo - ther, The

f *p*

one was Ralph, our bro - ther, Our cap - tain was the o - ther, A

one was Ralph, our bro - ther, Our cap - tain was the o - ther, A

cresc. *p* *A* *p* *A*

ma - ny years a - go.

ma - ny years a - go.

ma - ny years a - go

rall. *a tempo* *p*

Nº 21.

FINALE.

Allegro vivace.

JOSEPHINE.

Oh joy, oh rap_ture

COUSIN HEBE.

Oh joy, oh rap_ture

RALPH.

Oh joy, oh rap_ture

DEADEYE.

Oh joy, oh rap_ture

Allegro vivace.

PIANO.

f

un_for_seen! The cloud_ed sky is now se_rene, The god of day, the

un_for_seen! The cloud_ed sky is now se_rene, The god of day, the

un_for_seen! The cloud_ed sky is now se_rene, The god of day, the

un_for_seen! The cloud_ed sky is now se_rene, The god of day, the

orb of love, Has hung his en-sign high a-bove; The sky is all a-

orb of love, Has hung his en-sign high a-bove; The sky is all a-

orb of love, Has hung his en-sign high a-bove; The sky is all a-

orb of love, Has hung his en-sign high a-bove; The sky is all a-

- blaze. We'll chase the lag-ging

- blaze. They'll chase the lag-ging

- blaze. With woo-ing words and lov-ing song We'll chase the lag-ging

- blaze. With woo-ing words They'll chase the lag-ging hours a-

hours a-long, And if he finds the maid - en coy, We'll mur - mur forth de -

hours a-long, And if he finds the maid - en coy, They'll mur - mur forth de -

hours a-long, And it I find the maid - en coy, We'll mur - mur forth de -

- long, And if he finds the maid - en coy, They'll mur - mur forth de -

p *cresc.*

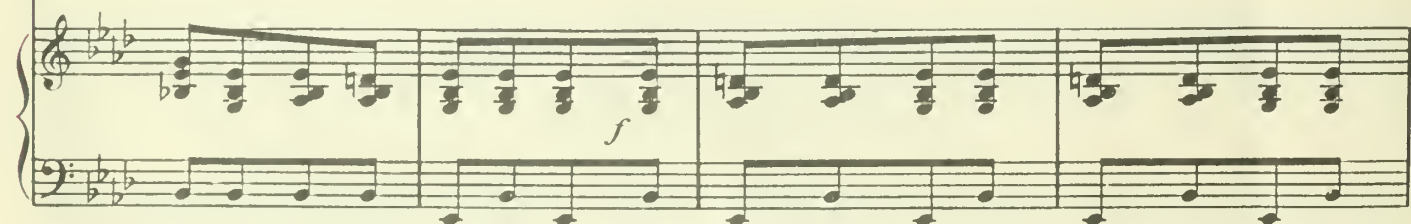
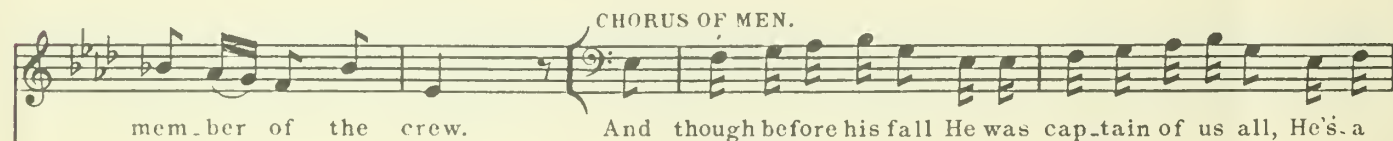
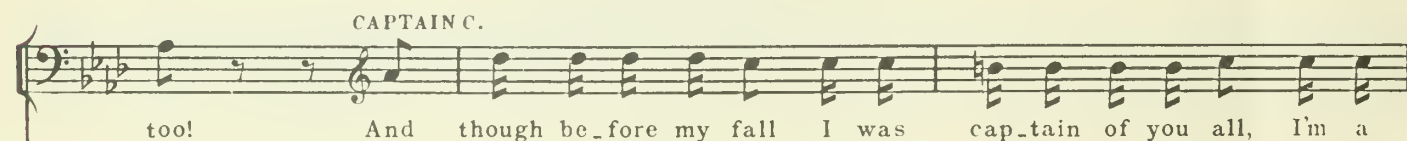
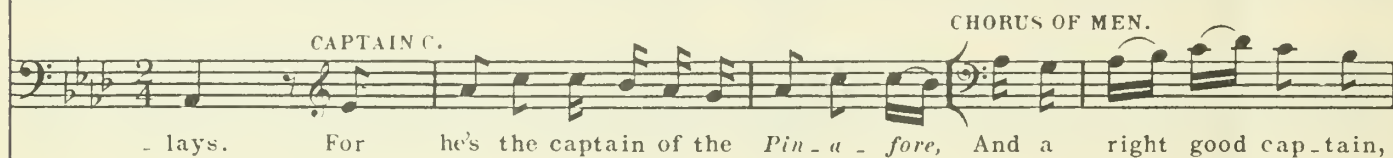
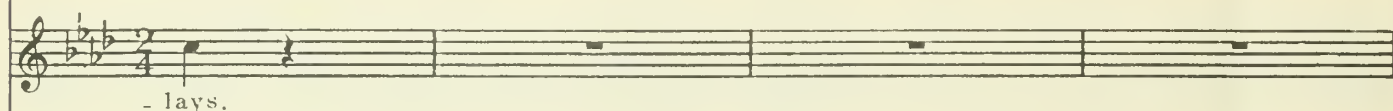
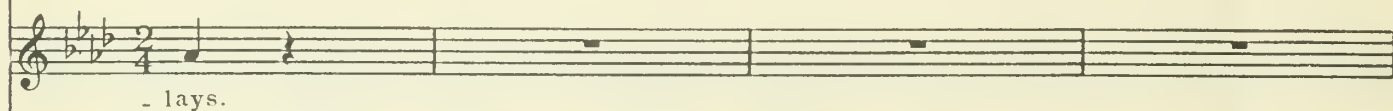
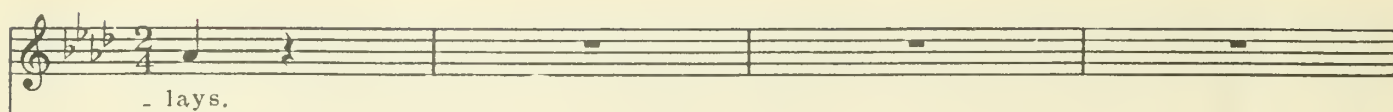
- co - rous joy, In dream - - - y roun - de -

- co - rous joy, In dream - - - y roun - de -

- co - rous joy, In dream - - - y roun - de -

- co - rous joy, In dream - y roun - de - lays, in roun - de -

f



CAPTAIN C.

mem - ber - of the crew. I shall mar - ry with a wife, In my

hum - ble rank of life! And you, my own, are - she. I must

wan - der to and fro, But wher - e - ver I may go, I shall ne - ver be un - true to

CHORUS OF MEN. CAP. C. CHORUS OF MEN.

thee! What, ne - ver? No, ne - ver! What, ne - ver?

CAP. C. CHORUS OF MEN. TENORS only.

Hard - ly e - ver! Hardly e - ver be un - true to thee. Then

TENORS.

give three cheers, and one cheer more, For the for-mer captain of the Pin - a - fore, Then

BASSES.

give three cheers, and one cheer more, For the for-mer captain of the Pin - a - fore. Then

p *f*

give three cheers, and one cheer more, For the captain of the Pin - a - fore.

give three cheers, and one cheer more, For the captain of the Pin - a - fore.

p *f*

MRS. CRIPPS.

For he loves lit - tle But-ter-cup, dear lit - tle But-ter-cup,

p

Though I could ne-ver tell why; ——— But still he loves But-ter-cup, poor lit-tle

Tutti. CHORUS. f

But-ter-cup, Sweet lit-tle But-ter-cup, aye! For he loves lit-tle But-ter-cup,

dear lit-tle But-ter-cup, Though I could ne-ver tell why; But still he loves

SIR J. PORTER.

But-ter-cup, dear lit-tle But-ter-cup, sweet lit-tle But-ter-cup, aye! I'm the

mon-arch of the sea, And when I've mar-ried thee, I'll be

stringendo molto

COUSIN HEBE.

true to the de-votion that my love im-plants, Then good-bye to your sis-ters, and your

Vivace.
TUTTI.

cous-ins, and your aunts, Es-pe-cial-ly your cousins, Whom you reck-on up by dozens. Then good-

-bye to your sisters, and your cousins, and your aunts, Es-pe-cial-ly your cou-sins, Whom you

reck-on up by doz-ens, and your aunts! _____ For he is an

reck-on up by doz-ens, and your aunts! _____ For he is an

ff

ff

Eng - lish - man! _____ For — he him - self has said — it,

Eng - lish - man! _____ For he him - self has said it,

And it's That he

And it's great - ly to his cre - dit, That he

And it's great - ly to his cre - dit, That he

That he is an *

is an Eng - lish - man! — That he is an Eng - - - -

8

- - lish - man!

- - lish - man!

(CURTAIN.)

* ALTERNATIVE ENDING.

- - - - lish - man!

- - - - lish - man!

(CURTAIN.)

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H.M.S. PINAFORE
"School Edition."

EDITED AND ARRANGED BY

Dr: W. G. McNAUGHT

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CONCERT EDITION

— OF —

TALES OF HOFFMANN

(Les Contes d' Hoffman)

This has been designed for Chorus and Three Soloists, Soprano, Tenor and Baritone, to whom the following parts are allotted :—

PROLOGUE	{ Tenor <i>Hoffmann & Nathaniel.</i> Baritone <i>Lindorf, Hermann & Nicklaus.</i>
----------------	--

ACT I.	{ Soprano <i>Olympia.</i> Tenor <i>Hoffmann.</i> Baritone <i>Coppélius.</i>
--------------	---

ACT II.	{ Soprano <i>Giulietta.</i> Tenor <i>Hoffmann.</i> Baritone <i>Nicklaus & Dapertutto.</i>
---------------	---

ACT III.	{ Soprano <i>Antonia.</i> Tenor <i>Hoffmann.</i> Baritone <i>Miracle.</i>
----------------	---

EPILOGUE	Tenor <i>Hoffmann.</i>
----------------	------------------------------

NOTE.

In this Concert Edition the continuity of the plot is maintained. Cuts, however, can be made at the discretion of the conductor. The entire work takes about 1½ hours without any breaks between numbers. It will therefore fill an entire programme.

Orchestral material is available for hire from the publishers. The conductor's score consists of a copy of the Vocal Score in which the Orchestration is adequately indicated.—M. J

Ladies' voices should be used wherever advisable to strengthen the male choruses.

